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The DJ Magazine

Jungle Jock

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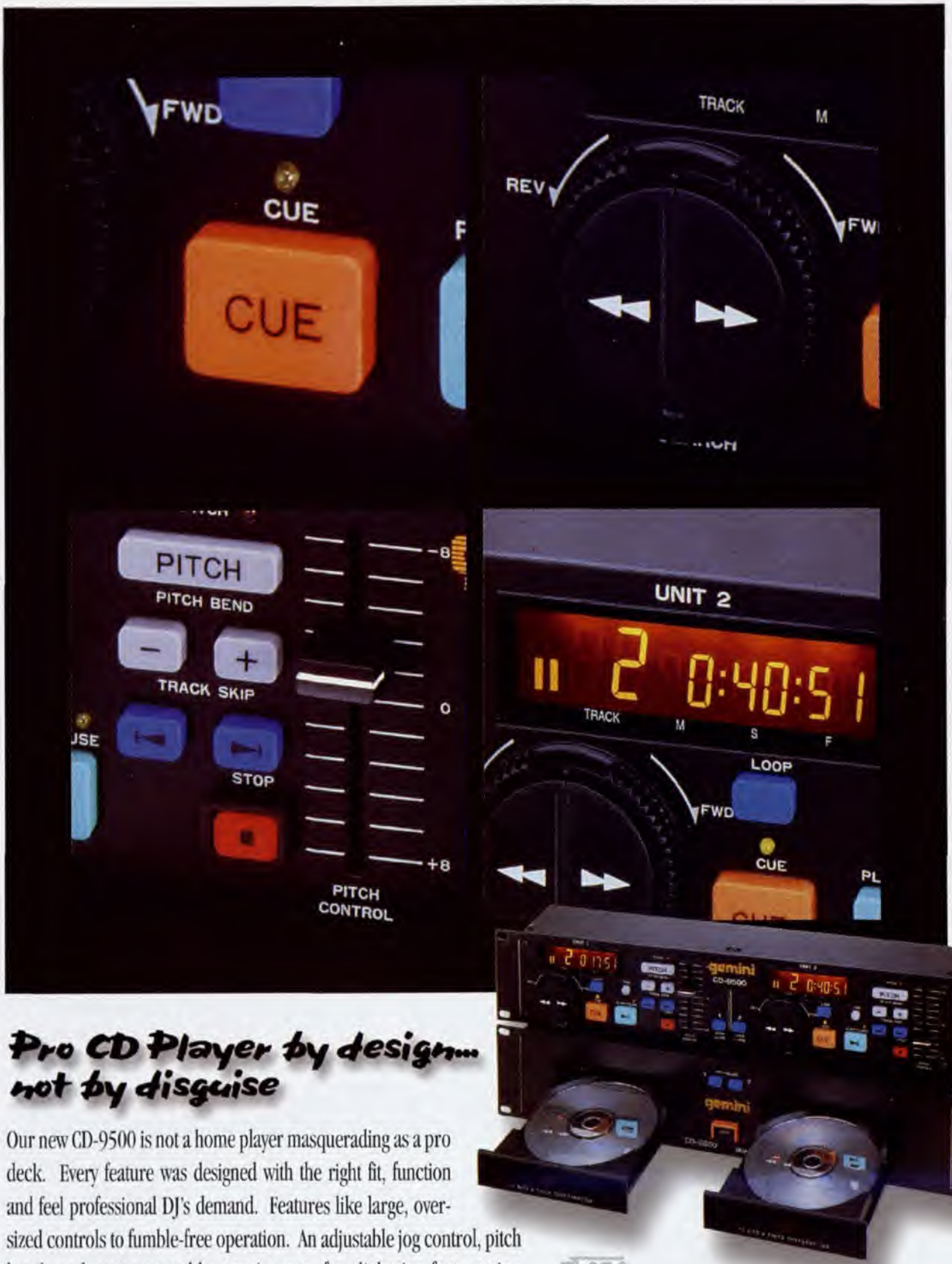
The CD-9500



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TRACK ONE

9 & 8 are the hot numbers in Vegas

We've spent the last three months carefully scrutinizing your E-comments, cards, and letters on our first DJ Show and Conference, and have concluded there's nowhere to go but bigger! So it gives me great pleasure to (cue the drumroll) officially announce that the 1998 Mobile Beat DJ Show and Conference will be held January 20-22 at The Tropicana Resort and Casino, ***on the strip*** in Las Vegas, Nevada.

Early Pre-registration deal

To help you save some cash, and help us get an early start on pre-registration, we've created a special $98/'98/9-8 package. If you sign up for the '98 show by 9/8 (September 8, 1997) you'll pay just $98 for a full conference pass! You can register by phone, fax, e-mail, snail mail or through our online registration site at http://www.mobilebeat.com! The offer expires at 11:59 pm (ET) on September 8. Registration information can be found on page 102 of this issue. Rooms at the Tropicana are just $70 per night for show attendees, but are limited. Register now, and then reserve your room so you can stay right where all the action is.

In our next issue, we'll have more information on the 1998 show. For continuous updates, watch our website!

To take advantage of the $98 deal- see page 102!

Mike Buonaccorso

Show Producer

Mobile BEAT

The DJ Magazine

JUNE/JULY 1997 - Issue #39

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UNDERGROUND HOUSE DJ ROGER SANCHEZ HAS EARNED AN INTERNATIONAL REP WITH HIS REMIXES OF HITS LIKE MICHAEL JACKSON'S "JAM" & KATHY SLEDGE'S #1 SMASH "TAKE ME BACK TO LOVE AGAIN." HE NOW HAS HIS OWN LABEL, NARCOTIC RECORDS

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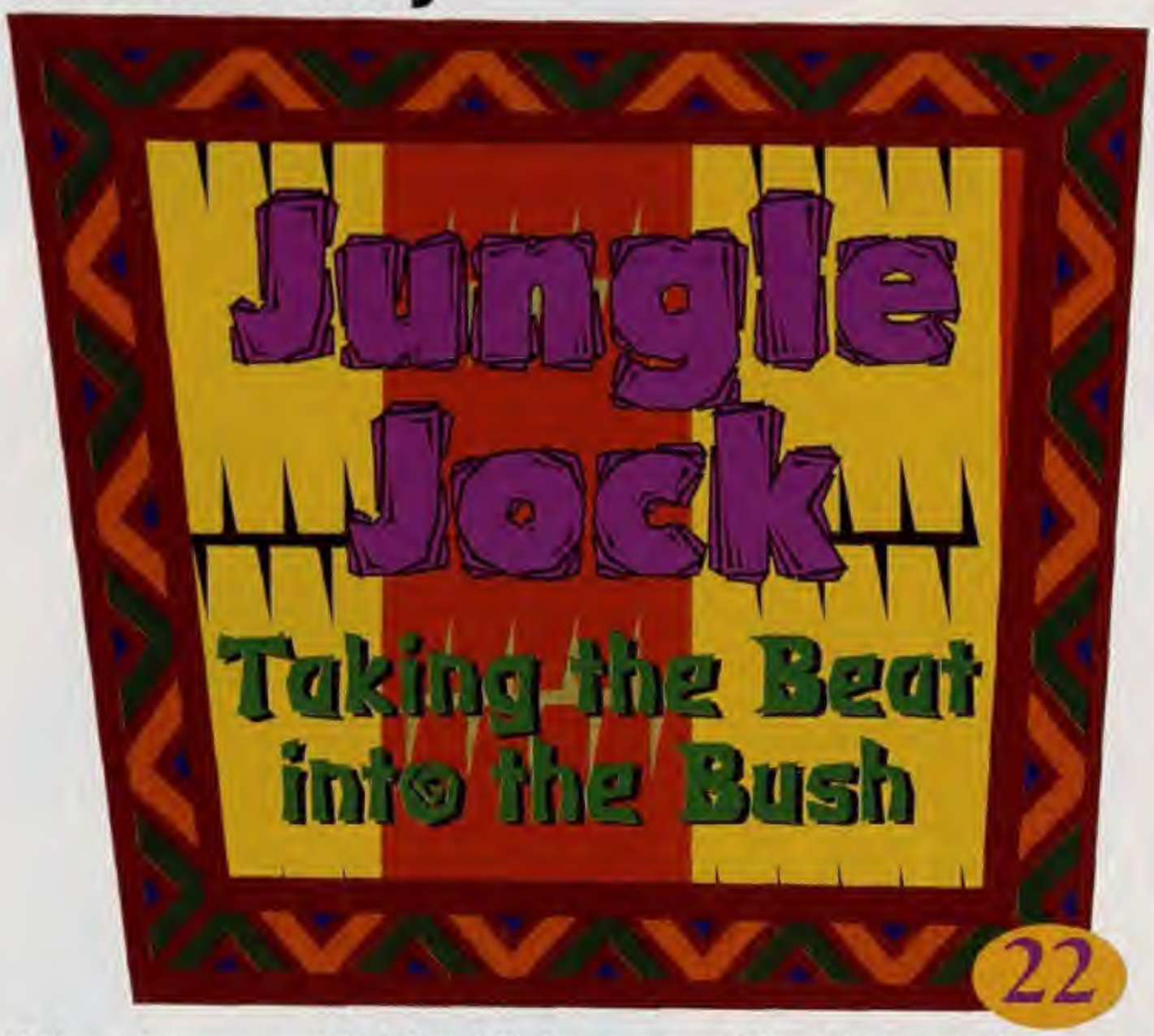
Feature Story



Take a journey with Island Jake to a world without modern conveniences (like electricity) as he attempts to play a wedding in a remote area of New York State. An impossible mission? Turn to page 22 and find out!

Pep Talk

PROMISES TO MYSELF 42

"Aspirational" speaker Doug Cox on the importance of positive self-image.

Off the Road

THE SECRETS OF SUCCESS 46

In a new "Off The Road" series that focuses on business management, John Rozz looks at the ins and outs of running a multi-system operation.

SAVING YOUR BEST TO CD 64

How to bring those last few musical gems into the CD age. By Mark Johnson.

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Mobile BEAT
The DJ Magazine

SURF'S UP!

Catch the beat on a boogie-board

IF you're tired of choppy, hit-and-miss mixing, check out BST for a smooth wave of music from track to track. BST puts an end to DJs mixing wipe-outs with the first and only turntable-CD player duo with integrated beat counter technology.

The PR 136 turntable with its exclusive beat counter output and the CDD 356 CD player work in sync to provide seamless beat count mixing. The beat counter electronics incorporated in the CDD 356 has an automatic and manual mode, allowing DJs to enter the beat count or let the player calculate it and make the adjustments.

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GENERATION

The Real Story

Your superficial coverage of the '97 *Mobile Beat* DJ Show in the May issue was disappointing. With well over 1,000 DJs in attendance, why do we continue to see photos of the same few DJs who are pictured at every DJ event throughout the year? The heaviest coverage was on the wedding. Although the bride and groom were nice people, through no fault of their own, the wedding was the low point of the show, according to the numerous DJs I spoke with. The article on the Motown Cafe wasn't bad but why not make it an "Around The Town" section including details on some of the new hot spot casinos?

How did you manage to miss the real story? Hundreds of DJs gathered in every nook and cranny at the Crowne Plaza, sharing information and learning from each other.

You missed folks like Jim Eppes from Florida as he explained to all who wanted to know how to build their own confetti cannons. How about the great advice from Ron Conklin of Montana on the right model of JBL speakers I needed? How about the friendly DJs from Canada as they encouraged us to attend next year's Canadian convention?

During the fire alarms (no fire), I met Terry Norts who lives in Michigan just a couple hours away from me. There was Dan Brancuto from New Jersey. We've talked on the phone a couple of times since the show. He's going to help get my computer online. Elvis — Yes, the King — well actually the King's wife (The Queen?) had the spotlight on her as she explained to another seamstress exactly how she designed and made that outstanding costume as Elvis dutifully turned this way and that while the two women spoke in sewing "Tech Talk" about darts, pleats and such.

Craig Taylor of Maryland sat down with us at a moment's notice and discussed in length elementary school shows. Don't forget Hillbilly Rick, the friendliest face at the show. He and his fish (you had to be there) chatted with everyone about country line dancing and everything else. Even at the airport, waiting to fly home, Skip Stecker from California offered one of the most ingenious ideas for multi-system operators hiring DJs.

Yes, the real story goes on and on. The convention was the perfect mix of location, informative seminars and excellent equipment displays and sales. What was different from any other DJ event I've attended was the real story: a gathering of true professionals, seeking to learn, willing to share and extending friendship. What a great story!

Dave Lutyen
Hot Wax DJ Show
Canton, OH

TOP 10 DUMBEST REQUESTS

After 15 years of events, air time and nightclubs, here's the top 10 dumbest requests and comments and what I'd like to say in return.

10. (In a club, full dancefloor, Saturday night) "Hey will you please turn the music down, we're trying to talk!"

A: "What?"

9. "Look, the doorman is my roommate's boyfriend, so play my song now or I'll go tell him!"

A: "Yeah? Well you just tell Tiny I said @#!;!"

8. (In a club, dancefloor packed) "Would you please play something by white people?"

A: "Is that a group?"

7. "Hey man, let me git on th' mic! I could rap boyee! Come on DJ! Let me do dis."

A: "No."

6. "Yeah, I used to be a DJ. How many watts you got?"

A: "Four million, three hundred and seventy-two thousand."

5. "Are you going to play any real music?"

A: "Let me guess... Macarena?"

4. (Mother of the Bride) "I don't care what they want! I'm the one who's paying you!"

A: "Yeah, but you're old and fat and I hate you."

3. (Wedding reception, full dancefloor) "Man, don't you have anything else? Nobody likes this @#*;!"

A: "Oh, thank God you were here! What was I thinking?"

2. "I don't know what it's called, or who does it, but it goes "La la-dee-dah-la la" you know, so can you play it next?"

A: "You've got to be kidding."

And the No. 1 dumbest request I've ever heard (we've all heard this one)...

1. "Do you have anything I can dance to?"

A: "By looking at you, the answer would be no!"

OK, I'm done venting now, thanks! I guess the point of all this is that we all deal with it so think back to this, smile, and do what you do: push play and turn it up!

DJ Bob
Pismo Beach, CA

AMEN!

I had a great time at the Las Vegas convention. Although a little crowded, I learned a lot and met some great people.

Rev. Frank really added to the convention. I didn't talk much to him but I was just thinking: If a baseball or football team can have a chaplain, why not a DJ magazine? It may sound like a silly idea but think about it. With his experience and writing ability who knows what.

Pennsylvania Pete

We Want Your FEEDBACK!

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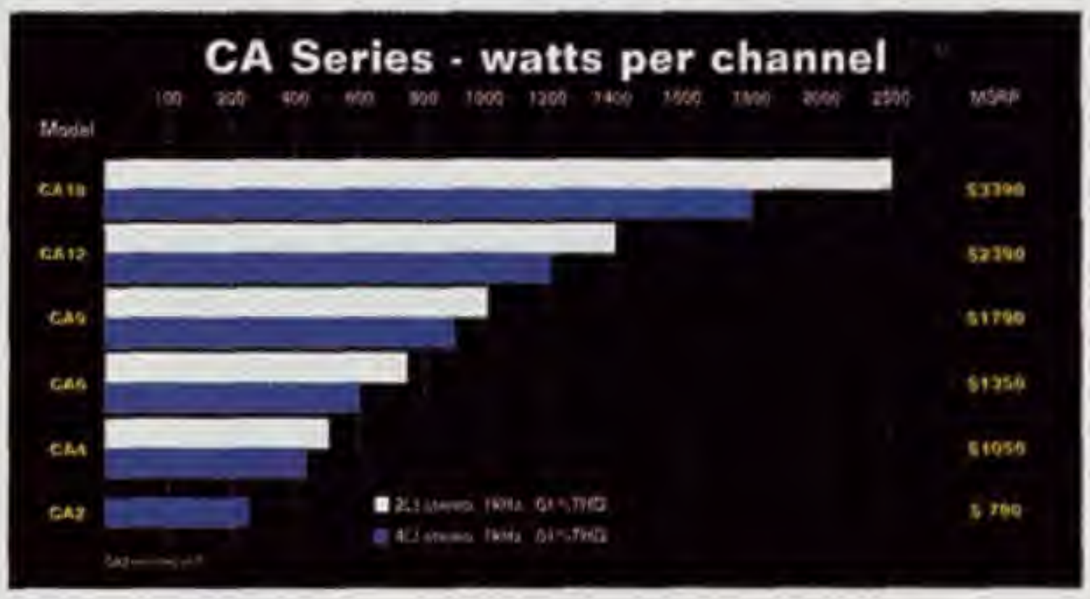

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Ode to the Show

I went to the Las Vegas Convention
to learn new techniques
It was something I'd been planning
for weeks and weeks
Lots of great people, a wedding and more
The minister there surprised me, to the core
Karaoke, a trade show, a wacky & weird night
though why I was there, I never lost sight
Believe it or not, I didn't gamble much
I was busy learning and getting in touch
Frank and Marci, John and Art and others I met
Business cards collected, people I'll never forget
I learned to dance the "Tongenaro" and Saturday night
I shopped for CDs, props and a light
New ways to do the bouquet and garter toss
I can't wait to get home to tell my boss
Bar/Bat Mitzvah I learned all about
Someone had an animated fish, I think it was trout
I laughed and learned and stayed up late
For next year's convention, I can hardly wait
Thank you to all who planned, prepared, performed
See you next year,
Stay informed. *by DJ Jenny Gotts, Corona, CA*

Mobile Beat DJ Show & Conference 1.9.9.7

Hillbilly Rick Meyers at The Beach in Las Vegas with the girl of his dreams.

Phil Trau (right), Pure Energy Productions, Petaluma, CA and "Fiz-Nik" Rick, from California.

Greg Wallace (right), Elite Entertainment, Stockton, CA and Chuck Lehnhard, Spectrum Mobile DJ, Santa Rosa, CA.

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BY ROBERT LINDQUIST

NEXT STOP... MUSIC CITY

The National Association of Mobile Entertainers (N.A.M.E) is sponsoring the first annual DJ Networking Conference in Nashville, Tenn. July 14-16. Departing from the traditional DJ trade show format, the conference will allow DJs a chance to meet in round table fashion to discuss a potpourri of relevant topics. A keynote address, by motivational speaker Doug Cox, will be featured. The registration fee for members is $100 and $125 for non-members. Lunch each day is included. The event will be held at the Embassy Suites Hotel in Nashville. For more information, contact Greg Tutweiler at 540-432-7918 or e-mail: DJCONNECT@aol.com, John Hughes at 502-267-4332, or the N.A.M.E. office at 888-259-3225.

DEEP IN THE HEART OF...

GHAMMA (Greater Houston Mobile Music Association) will hold its third annual DJ Expo on Sunday, July 20. The Expo will run from noon to 5PM at the Humble Civic Center. Chairman of the event, Jay Fulbright, says the event will be a major opportunity for mobile music related vendors to go one-on-one with hundreds of prospective customers. In addition, there will be three informative seminars. Based on the success of previous seminars, attendance this year expected to surpass 300. GHAMMA is a six year old non-profit trade association for Mobile DJs. For more information call Fulbright at 713-896-7567 or Cecil Knight at 713-568-2057.

DJ "HOW-TO" VIDEOS WIN NATIONALLY

How about a round of applause for Outpost DJ Video Productions in Commack, N.Y.? Their "Top Jocks: The Advanced Mobile DJ Video Series" won two awards in the 1996 PROVA Video Competition. *Top Jocks* is a five-volume profit building instructional video series for professional Mobile DJs and KJs.

Craig Poore, director and co-producer of the set says, "We are extremely proud that our videos received the PROVA. *Top Jocks* has received a very positive response, along with extremely favorable reviews in the DJ media. Now it's great to see the tapes gaining recognition in the home video arena."

Top Jocks: Volume 2 "Spinning Techniques & Mastering the Mix" along with *Top Jocks* Volume 3: "Equipment Update & Karaoke: Earning Profits in Today's Market" were selected from over 150 entries to receive the prestigious Silver PROVA award in the "Special Interest Video" category. PROVAs are given out in many competitive categories from commercials and corporate videos to special interest (how-to)

programs. The award ceremony, sponsored by The Association of Video Professionals, recognizes works of high quality from independent video producers nationwide.

"Top Jocks: Advanced Mobile DJ Video Series" includes interviews and demonstrations and contains a wealth of information valuable to mobile entertainers at any experience level. The five-part series consists of: Volume 1: "Legalities: Protecting Your Assets & DJing in the Computer Age," Volume 2: "Spinning Techniques & Mastering the Mix," Volume 3: "Equipment Update & Karaoke: Earning Profits in Today's Market," Volume 4: "Marketing Techniques for Mobile Success," and Volume 5: "DJ Expo/Manufacturer Round Up."

Scott Davies (l) and Toby Velazquez (r) of American DJ with Glenn Hilzen of SLD Lighting (center), purchaser of the 10,000th Black Widow laser scanner effect.

To receive a free catalog and find out more about "Top Jocks: Advanced Mobile DJ Video Series," please call 800-225-0000. Credit card orders are also accepted, or write Outpost DJ Video Productions, P.O. Box 424, Commack, N.Y. 11725.

10,000 WIDOWS IN SIX MONTHS

Speaking of milestones, American DJ Supply's Black Widow laser scanner effect has been selling at a rate of 54 a day since its release last summer. That's 10,000 of the compact, portable units in just six months. Weighing just a pound and a half, with a choice of AC or battery power, the Black Widow can be mounted almost anywhere. And with a price of just $199, the unit has gained widespread popularity in and out of the performing profession. The 10,000th unit was purchased by Glen Hilzen, owner of SLD Lighting in New York City. Hilzen attributes the Black Widow's success to its universal appeal. "It's not just for musicians and clubs," Hilzen says. "We have

continued on page 14

DM1800X PERFORMANCE SERIES

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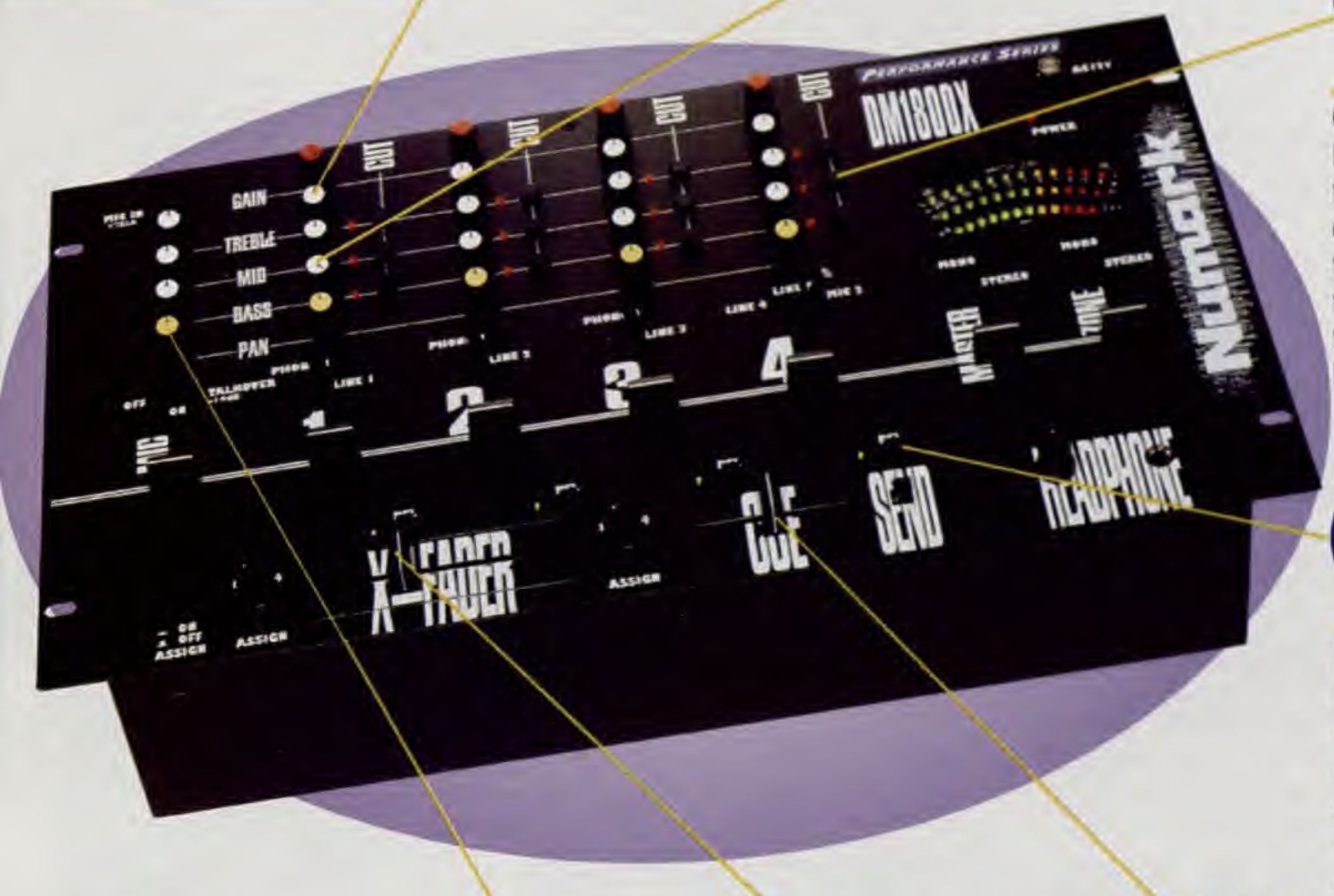

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kids walking in off the street and buying the Black Widow for parties and dorm rooms. People who see it in action buy it on impulse when they see how affordable it is."

A MOMENT OF SILENCE

Recognized as the very first DJ, Richard B. Gilbert, died recently at the age of 93. In 1942, *Variety* editor Abel Green coined the phrase "Disc Jockey" to describe Gilbert's work on WHN in New York City. Among his pioneering achievements, Gilbert was the first DJ to broadcast from a nightclub and first to use personalized station breaks from recording stars. He went on to establish several radio stations in Arizona.

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KARAOKE KEGLER ON A ROLL

PBA Hall of Famer and host of Pro Bowlers Karaoke, Wayne Webb, was back on top of his game at the Peoria Open on March 22. It was the 19th championship win for Webb, who was profiled in *Mobile Beat's* March issue. His most recent wins were in 1996 and 1989, also at the Peoria Open. Our profile of Webb focused not only on his success as a bowler, but his new found fame as the official KJ of the PBA tour. To help meet expenses on the road, Webb travels with a mobile karaoke system and entertains at bowling centers that host the tour. With his $18,000 payday in Peoria, and lifetime winnings well over $1 million, it appears Webb has found the perfect balance between work and pleasure.

SUCH A TEASE

Tacky? Maybe, but "The Stripper" by David Rose remains the most popular tune to play for the garter toss at weddings. Now, Rhino (who else?) has released an entire compilation of strip tease classics called *Take It Off.* Along with the David Rose favorite are 21 other fun and lively boom-pa-boom-pa big band instrumentals. While many of the tunes are bouncy and brash, the CD contains some excellent tunes for ballroom dancing or background music. Definitely worth checking out.

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CROWD PLEASER

BY "HILLBILLY" RICK MEYERS

Two Step

What it is and the music you can play

It happens. You're right in the middle of a hot dance set when someone comes up and asks you to play a Two Step. What do you play so the other dancers, who are happy with the mix you have going, will stay on the floor?

Let me tell you a little bit about the Two Step (a.k.a. the Texas Two Step). Some people claim that the basic rhythm pattern and steps can be traced back to 15th century France. Others say the steps were part of Custard's last dance before the battle of Little Big Horn. I don't really know because I wasn't there (even though I'm really old).

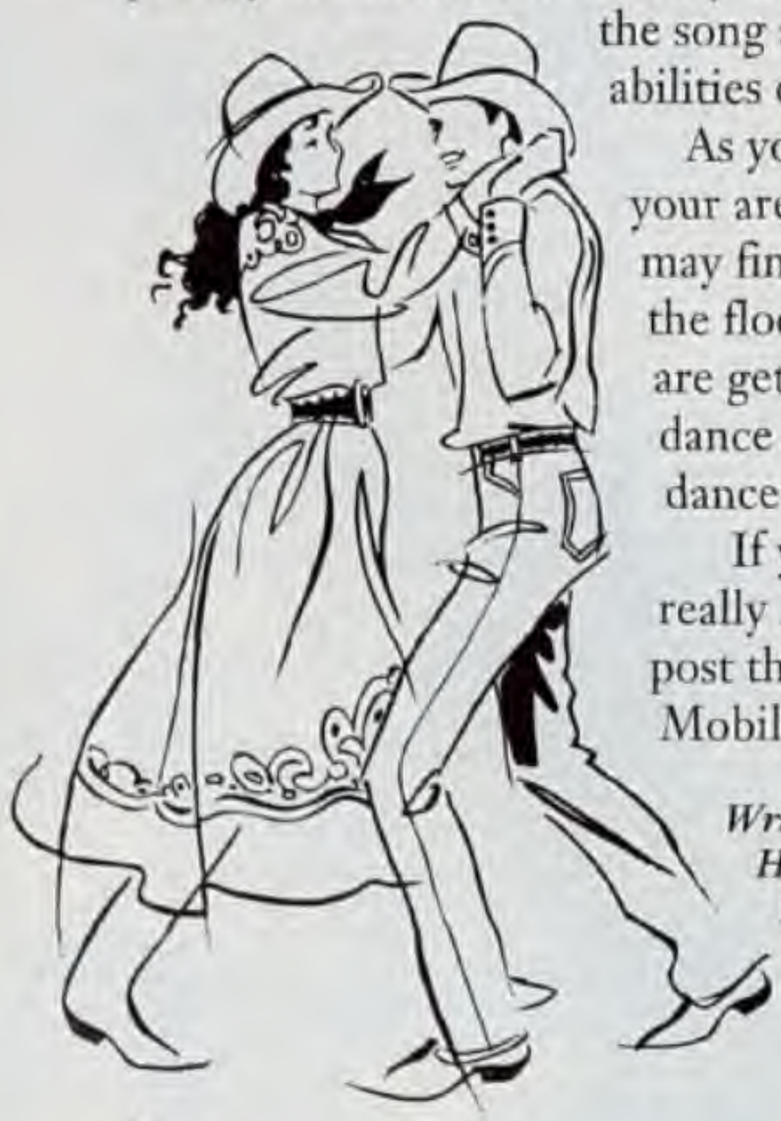
What I do know is that about 20 years ago I learned the Texas Two Step in Dallas, Texas (how appropriate). The way it was taught to me is you take two slow steps then two quick steps, while moving in a circular counter clockwise rotation. In many parts of the United States, however, the reverse is taught, with two quick steps and two slow steps. Same dance. You just need to know where to start off so you don't step on your partner's foot.

GREAT MIXER

The fact that the Two Step is a partner dance is probably why it is so popular. The man gets to lead, so he can dance with any lady without having practiced. And the ladies are more open to dance a two step, instead of a slow dance, because it doesn't require close contact, which can be awkward on a first date.

Another good thing about the Two Step is you can improvise; the number of turns and spins you can do are endless.

There are many songs that are just right for the Two Step. If you listen to a song and start walking forward, thinking slow, slow, quick, quick, you can learn to identify an appropriate song. The tempo of the song and dance vary with the age and abilities of your dancers.



As you find popular line dance songs in your area, listen for that two-step beat. You may find two steppers and line dancers on the floor at the same time. If line dancers are getting in the way, call a Two Step dance and then follow it up with a line dance to make everybody happy.

If you have some favorite songs that really fill the floor, send me a list and I'll post them here. Maybe we'll call it the Mobile Beat Top Country Dance Songs!

Write "Hillbilly" Rick, at R 2 Box 150 A, Haubstadt, IN 47639, Tel: (812) 867-3401, Fax: 812-867-1082, e-mail: HillbillyR@aol.com

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Ocean Front Property	George Strait
Slow/ Medium	
American Honky Tonk Bar Association	Garth Brooks
Brother Shot The Juke Box	Mark Chestnut
True Believer	Ronnie Milsap
Medium	
Live A Little	Mark Chestnut
Life Can Turn on a Dime	Rick Trevino
One Promise Too Late	Reba McEntire
If The World Had A Front Porch	Tracy Lawrence
Anyway The Wind Blows	Brother Phelps
I Love You Cause I Want To	Carlene Carter
Should've Asked Her Faster	Ty England
Only On Days That End In "Y"	Clay Walker
Med/Fast	
Yea Buddy	Jeff Carson
Old Enough To Know Better	Wade Hayes
Heaven In My Woman's Eyes	Tracy Byrd
Fast	
Goin Through The Big D	Mark Chestnut
Next To You	Shenandoah
It's Too Late Now	George Strait
Rub-A-Dubbin	Ken Mellons
Texas Tattoo	Gibson Miller Band
Mudslide	Neal McCoy

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I Gotta Mind To Go Crazy	Tony Tolliver	
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Kick Back	Ty England	
They Ain't Made Enough Road	Larry Stewart	
K-I-S-S-I-N-G	Rhett Akins	
Ace Of Hearts	Mark Wills	
An Old Memory	Rhonda Vincent	
Pretty Words	Sweethearts of the Rodeo	
Tell Me Something I Don't Know	Charlie Majors	

"HILLBILLY" RICK'S FAVORITES

Itty Bitty	Alan Jackson	-
Amazing Grace	Maverick's Choir	-
All My Ex's Live In Texas	George Strait	131
Cadillac Style	Kershaw	139
It Sure Is Monday	Clay Walker	147
Chasin That Neon Rainbow	Alan Jackson	152
Doctor Time	Rick Trevino	152
Heartland	George Strait	158
If I Could Make A Living	Clay Walker	158
Vance Gotta Dance	Mark Chestnut	159
Bubba Shot The Jukebox	Mark Chestnut	166
Old Enough To Know Better	Wade Hayes	166
Goin Through The Big D	Mark Chestnut	174
If God Met You	George Jones	176
If The World Had A Front Porch	Tracy Lawrence	176
Drowning Man	Steve Kolander	178
Postpone The Pain	Mark Chestnut	178
Rockin The Rock	Larry Stewart	180
Don't Stop	Wade Hayes	182
Should've Asked Her Faster	Ty England	188
Any Way The Wind Blows	Brother Phelps	192

COURTESY OF *STEP BY STEP MAGAZINE*

E-mail: DHengen@aol.com, Denny Hengen

Tall Tall Trees	Alan Jackson	146
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Out With A Bang	David Lee Murphy	148
Watch Me	Lorrie Morgan	151
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Only On Days That End in "Y"	Clay Walker	162
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30 Year Reunions

Before Woodstock, before the first man walked on the moon, before Watergate, before Led Zeppelin, and even before disco, "It Was Thirty Years Ago Today." Aretha Franklin was the queen of soul, Smokey Robinson was taking us "To a Go-Go," and The Beatles were singing about "Lovely Rita Meter Maid." Thirty years ago, the class of 1967 was donning their graduating caps and gowns.

If you haven't done a reunion before, don't be disappointed if the guests don't start dancing right off the bat. Remember that they have a lot of catching up to do. Most will just enjoy the background music (from the sixties) as they bring each other up-to-date on their families, careers and other details of their lives, not to mention conjuring up memories of their youth. There will probably be some speeches and awards going on as well before the dancing phase begins. There also may be the traditional class photo that you will have to announce and help get everyone in the right place. After all this you might want to try an "ice breaker" to get the dancing started.

WHAT'S A DJ TO DO?

Reunions are unique in that you don't have to keep the dancefloor filled for them to have an enjoyable evening. You just need to play the right music, at the right volume, at the right time.

How can you be sure each reunion you play is a success? If you are relatively new to the DJ profession, you must be sure that your library has a good selection of music that was popular during the celebrated year. Check your CD library a week or so before the reunion to ensure you are prepared with the right music. (If you lack a strong sixties selection, check out the endless collections of compilations featuring many of the songs included on the list on the following page.) For a 30-year reunion, the accompanied music list is a great place to start. It features the top 40 songs from 1966 and 1967 (the songs popular during their senior year.)

As you look at the list, note the staying power these songs have had over the years. Some of them are among the all-time favorite party songs that we still play at various events. You don't want to make the entire night an "oldies" night, but you need to set the right mood with music from the time period.

As the night wears on, you may find a sprinkling of requests for dance music. Good choices for those who want to get footloose would be the standards like the *Electric Slide*, the *Macarena*, *Y.M.C.A.* and *Boot Scootin' Boogie*. Usually, once the dancing starts, the rest of the evening is yours to control. Just keep them dancing and keep taking and playing requests. Let the requests guide you as to how many songs from the sixties to play versus how many modern songs to play. Make it a fun evening with a wide variety of music. Some people might prefer to hear only music from the sixties. Others might be happiest if you played just today's music. You can't please everyone, so keep a good mix going all night.

I recommend you generate a copy of the following music list with your company letter head and phone number and make it available on each table. This will generate requests and will also spark their memory of the songs they listened to (it *was* 30 years ago!). It may also be saved by many as a keepsake of the evening. Then the next time they need a DJ for an event they'll call the DJ they had at their reunion. That DJ will be you!

A LITTLE TRIVIA FOR A CLASS OF '67 REUNION:

The Beatles released, "Sgt. Pepper's Lonely Hearts Club Band" in 1967.

1. In the song "Lucy in the Sky with Diamonds," what kind of eyes does Lucy have?
2. What were the four Grammy awards categories that the album received?
3. What famous scientist is on the cover of the album?
4. Can you name the comedy team found on the cover?
5. Lucille Ball is next to what actor on the cover?
6. What Rolling Stones' album cover also had Lucille Ball's picture on it before she sued them to remove her picture?
7. The back of the cover also broke new ground. What was unique about it?
8. In the 1978 movie of "Sgt. Pepper's Lonely Hearts Club Band," who played Billy Shears?
9. Who played Mr. Kite in the movie?
10. What keyboard player actually played with the Beatles and also played the role of Sgt. Pepper in the movie?

Answers: 1. Kaleidoscope 2. Best Album, Best Contemporary Album, Best Album Cover, and Best Engineered Album 3. Albert Einstein 4. Laurel and Hardy 5. Marlon Brando 6. Some Girls 7. It was the first to include a full set of lyrics 8. Peter Frampton 9. George Burns 10. Billy Preston.

BY JAY MAXWELL

Class of '67

Song Title	Artist	BPM
1. Brown Eyed Girl	Van Morrison	150
2. Respect	Aretha Franklin	115
3. What A Wonderful World	Louis Armstrong	-
4. Soul Man	Sam & Dave	113
5. When A Man Loves A Woman	Percy Sledge	-
6. Devil With A Blue Dress	Mitch Ryder	158
7. Hold On I'm Coming	Sam & Dave	110
8. I'm A Believer	Monkees	164
9. Cool Jerk	Capitols	168
10. Soul & Inspiration	Righteous Brothers	96
11. Mustang Sally	Wilson Pickett	110
12. Good Lovin'	Rascals	195
13. Wild Thing	Troggs	106
14. Gimme Some Lovin'	Spencer Davis	150
15. You Can't Hurry Love	Supremes	196
16. Reach Out I'll Be There	Four Tops	120
17. Dedicated To The One I Love	Mamas & Papas	75
18. Daydream Believer	Monkees	129
19. Jimmy Mack	Martha Reeves	128
20. This Old Heart Of Mine	Isley Brothers	126
21. Try A Little Tenderness	Otis Redding	-
22. Funky Broadway	Wilson Pickett	122
23. Natural Woman	Aretha Franklin	-
24. Land Of 1000 Dances	Wilson Pickett	176
25. Shake A Tail Feather	James/Bobby Purify	154
26. Ain't Too Proud To Beg	Temptations	120
27. Little Bit O' Soul	Music Explosion	134
28. Cherish	Association	114
29. Sweet Soul Music	Arthur Conley	162
30. Knock On Wood	Eddie Floyd	108
31. Then You Can Tell Me Goodbye	Casinos	-
32. You Keep Me Hangin' On	Supremes	131
33. I Second That Emotion	Smokey Robinson	98
34. Barbara Ann	Beach Boys	159
35. Time Won't Let Me	Outsiders	150
36. Summer Wind	Frank Sinatra	-
37. Your Love Keeps Liftin' Me	Jackie Wilson	192
38. Whiter Shade Of Pale	Procol Harem	76
39. Goin' To A Go-Go	Smokey Robinson	130
40. Tell It Like It Is	Aaron Neville	-

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Robert Lindquist - Editor
Mobile Beat Magazine

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Jungle Jock
Taking the Beat into the Bush

BY STEPHAN JACOB

"Good Morning. Your mission, should you decide to accept it, is to play a typical wedding at a not-so-typical, outdoor location. You will be miles from electrical power and, to insure your success, must develop two different power sources. As always, if you are caught, we will disavow any and all information regarding your mission. Furthermore, if you fail to accomplish this mission, your reputation will be destroyed. Good luck."

My mission began with finding two power systems, one main and one backup. I had to be confident the power sources I chose were 100 percent reliable — or risk total failure. There would be no other options once I arrived at the site, which was in a densely-wooded area miles away from civilization and its creature comforts.

Starting with power system number one, I decided to use a nearly new 4,400-watt Homelite model HL-4400 gas generator and an ETA PD10VRS AC power regulator.

The HL-4400 features an 8-horse power, 4-cycle Briggs & Stratton engine that generates 4,000 watts of continuous AC or 4,400 watts peak. Plus you have two outlets for standard 120-volt AC and two outlets for 240-volt AC. There is a slight adjustment for output ratings depending upon ambient temperature and altitude. This little powerhouse weighs in at a rather stout 65 pounds but, when you don't have a choice, the weight seems rather insignificant.

When choosing a generator, one important factor to consider is how

large the gas tank is and how often will you need to fill it while at running speed (3,600 RPMS/60Hz). In the case of the HL-4400, you have from 1-1/4 to 1-1/2 hours before the tank is dry. Another factor to keep in mind is proper grounding. Electrical code states, using the wing nut and ground terminal located on the frame, you must connect #8AWG wire, 4-foot in length, to an 8-foot-6-inch length of 3/4-inch noncorrosive trade size pipe, or 5/8-inch steel or iron rod. This pipe must be driven into the ground vertically to a minimum depth of 8 feet. The other option would be to bury the rod in a 10-foot horizontal trench.

THE RIGHT CONNECTIONS

You should also make sure that the power you generate is constant and consistent. I contacted ETA located in Twinsburg, Ohio, who supplied me with a PD10VRS AC power regulator. The ETA unit provides a full 15-amp output while regulating the incoming voltage between 90-138 volts. For the U.S., the unit maintains the AC voltage within 3 volts of the standard 117 volts. Even your most expensive audio equipment is designed to operate (in the U.S.) in an acceptable range of 105-125 volts. Regulation is terminated should the incoming voltage be outside the proper range; although the complete incoming voltage range of 80-150 volts will be displayed by the red LEDs.

The Homelite generator and the ETA regulator comprised power system number one. During my quest for power system number two, the client called and posed an interesting problem. The wedding ceremony was the first portion of the event and it was to last about 1-1/2 to 1-3/4 hours. Due to the nature of the event, however, the client asked if it would be possible not to use the generator during the ceremony because of the excessive noise. Originally, I had two goals in mind; I was hoping for a smaller package and easier implementation. Now I also needed to consider noise level. What I came up with was a product called a power inverter.

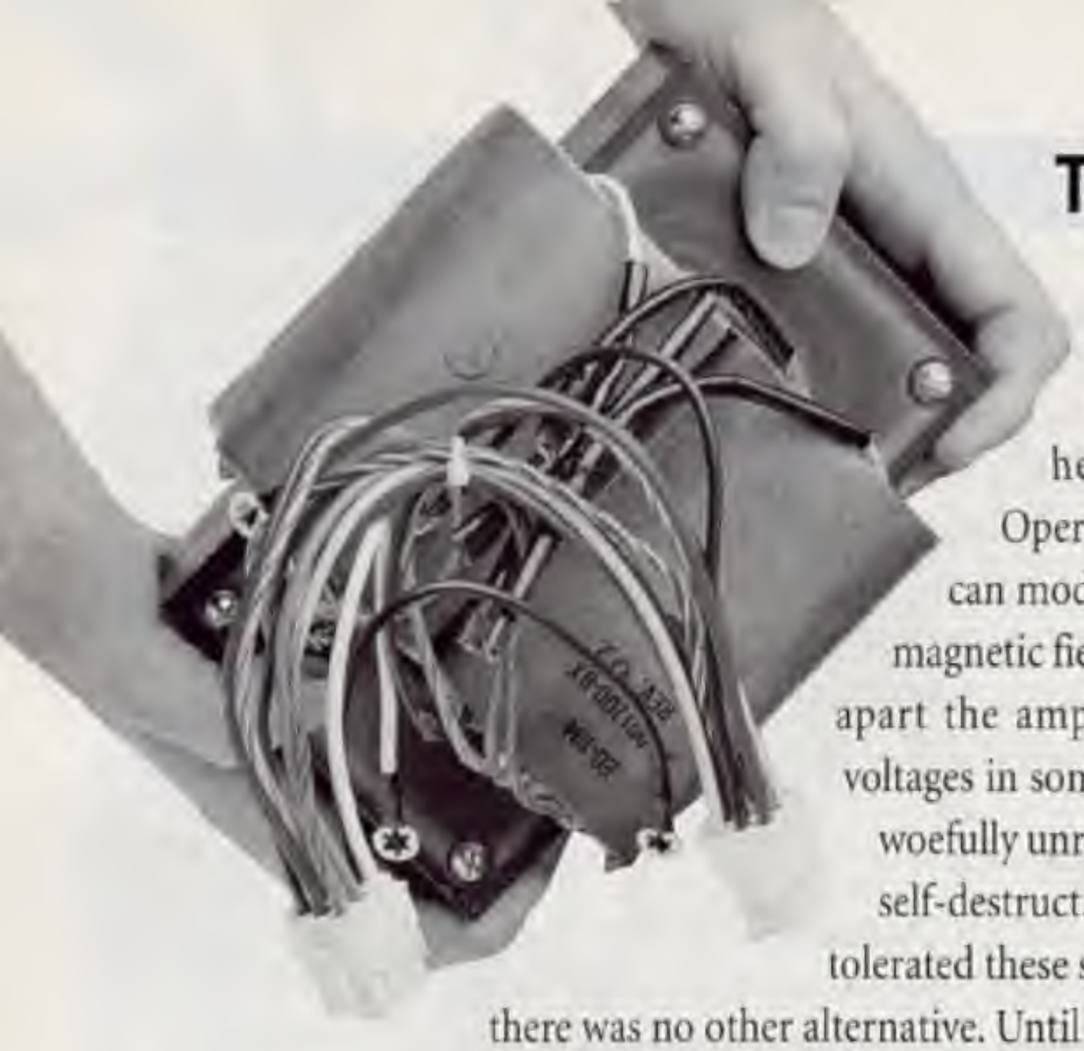
THE SOLUTION

Manufactured by Statpower Technologies of Canada, the PROwatt 800/12 power inverter is an ingeniously designed "black box" that converts low voltage to direct current, or in this case, 12-volt DC from your automotive battery to standard 115-volt alternating current or standard AD. The unit features a standard on/off switch, audio and visual warning system for excessive temperature detection, an overload warning indicator and protection system; a grounded 800-watt duplex outlet, dual bar graph meters for display of battery voltage, and current-in amps. The rear panel features battery connection terminals and a chassis grounding lug. The best feature of all, which satisfied one of my initial goals, was the overall size and weight: How does a 3-inch height by 9-inch width by 10-inch length, weighing in at a feather light 5.2 pounds sound to you? It looked to be the perfect product to meet the client's requirements. But how easy would it be to hook up and use?

The initial test with the 800/12 went extremely well. First I installed two 4-foot 4AWG cables from the battery

continued on page 26

The Homelite HL-4400 features one 120-volt, 15-amp, parallel slot, U-ground, standard outlet receptacle. These ratings are based upon standard operating conditions of 60° F at sea level. The performance is adversely affected by and must be de-rated for temperature and altitude by 1% for every 10° above 60° and 3.5% for every 1,000' above sea level.



THE PAST...

High power amplifiers with old fashioned iron core transformers are dinosaurs. While effective at delivering raw power, these big, heavy, and slow devices have weaknesses. Operating at AC line frequency, the supply voltage can modulate the audio signal under clipping. Strong magnetic fields induce AC hum. Big transformers can tear apart the amp and racks on the road. Poorly regulated voltages in some popular high end brands cause them to be woefully unreliable and inclined to self-destruct. Audio engineers have tolerated these shortcomings because there was no other alternative. Until now...

...AND THE FUTURE

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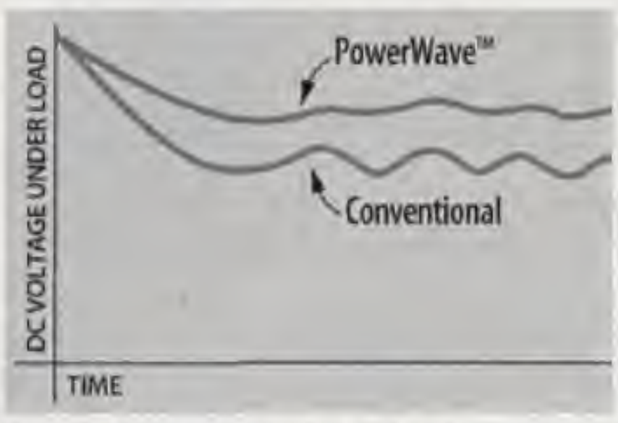

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PowerLight 1.8	400	650	900
PowerLight 2.0HV	650	1000	N/A
PowerLight 3.4	725	1150	1700
PowerLight 4.0	900	1400	2000

*20Hz-20kHz @ 1%THD; **1kHz 1%THD

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Contact QSC for more infomation...better yet, come by for a visit!

QSC's PowerLight Project Team *(clockwise from left):* ***Darrell Austin,*** *Technical Services Manager;* ***Pat Quilter,*** *Chief Technical Officer;* ***Robert Becker,*** *Design Engineer;* ***Greg McLagan,*** *Market Manager (Live Sound);* ***Doug Teulie,*** *Industrial Designer*

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Pro Audio Review *Magazine*

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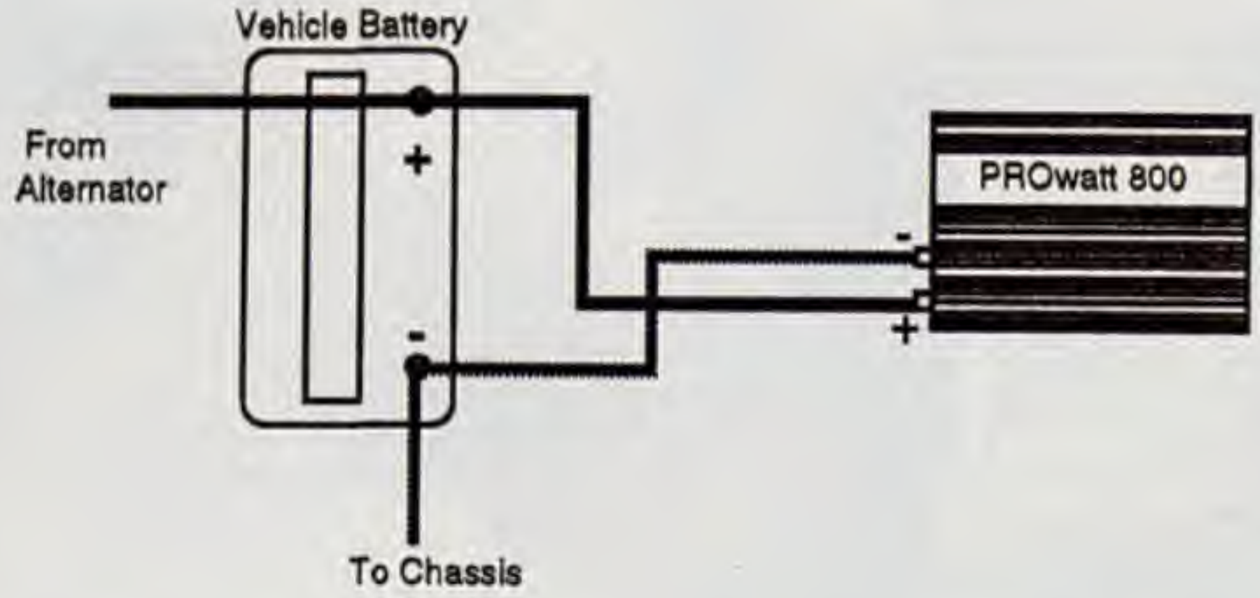
continued from page 23

posts of my 1996 Dodge Caravan to the rear of the inverter. The PROwatt features color-coded power input terminals on the rear panel. The red terminal is positive and the white terminal is negative. You just insert the bare ends of the cable into the terminal blocks and tighten the screw to clamp the wires. Grounding the unit required installing a single 4-foot 8AWG cable from the rear panel grounding post to the car's chassis.



Make sure that you don't skimp on the wire gauge or rush the install because this will directly affect the efficiency and proper operation of the inverter. Possible complications include shorting out the inverter, your battery or your electrical system.

While shopping for the inverter, I considered things like battery reserve capacity, total number of watts being consumed, and total number of hours the battery/inverter combo will operate between charges.

ASSAULT & BATTERY

Battery type is an important area and worthy of an expanded discussion. The type of battery found in your car or van is lead acid and delivers a high amount of "cranking current" for a short period of time. Only a small portion of the battery's total charged capacity is ever used. In other words, the battery is not drained or completely discharged nor is it designed to function in this manner. The battery, when healthy, maintains between 11-14 volts throughout its life by an equally healthy charging system.

Deep-cycle lead acid batteries, however, are designed for deep or near complete discharge, charging on a repeated basis. This type of battery is usually sold for use in RVs, boats, or golf carts. If you plan to make a power inverter as part of your power supply arsenal, I recommend purchasing this type of battery for use with the inverter as an added measure of safety, as well as giving additional mounting options.

Unfortunately, I didn't have a deep-cycle battery available for this test, so I decided that if I kept the engine running, I should be able to compensate for the equipment draw as well as not allowing my battery to drop below the all-important 11 volts. My initial test proved this possible.

Some car manufacturers may disagree with idling your engine for extended periods of time so, before doing this, check with the manufacturer. Also make sure you have no leaks in the fuel delivery system inside the engine compartment. Flammable liquid around this type of adaptation is a prescription for fire or explosion.

PUT TO THE TEST

Step one of my mission was complete. I had two power source choices. Both offered the

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POWER SYSTEM 1

Homelite HL-4400 gas generator
ETA PD10VRS AC power regulator

POWER SYSTEM 2

Statpower Technologies PROwatt 800/12 power inverter
12-volt DJ auto battery

TEST EQUIPMENT USED

QSC 1400 amp
Biamp 5500 mixer
Numark 5020 dual CD player
Rane equalizer
Sharp MD recorder/player
Sony cassette deck

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potential for usable power while using different technologies. But which system would offer the greater ease of use, the most amount of power with protection, be environmentally safe, and offer portability with regard to terrain and weather conditions?

A simulated exercise was set up for each power system in order to determine road-worthiness. The test coffin included one QSC 1400 400-watt amp, one Biamp 5500 mixer, one Numark 5020 dual CD player, one Rane 30-channel equalizer, one Sharp MD recorder/player, and one Sony cassette deck. Having run this system many times before, I knew a standard 15-amp power source would do nicely. Total system peak power requirements would be approximately 1,250 watts, including an allowance of 10 percent wattage. Actual usage would probably be about 75 percent or about 800-850 watts, but it never hurts to have built-in headroom at the outset.

Also, as a precaution, I powered the MD players and the cassette deck using lithium rechargeable batteries. This helped lessen the overall power requirements. To insure maximum power to the system, I used 10AWG extension cords (See Figure 1).

Equipment damage can result from low voltage. Therefore, to prevent excessive voltage drop between the generator and the equipment, the cable should be of an adequate gauge for the length used. The cable selection chart gives the maximum cable length for various gauges

CURRENT IN AMPERES	LOAD IN WATTS		MAXIMUM ALLOWABLE CABLE LENGTH (FT)				
	120 VOLTS	240 WATTS	#8 AWG	#10 AWG	#12 AWG	#14 AWG	#16 AWG
2.5	300	600		1000 ft.	600 ft.	375 ft.	250 ft.
5	600	1200		500	300	200	125
7.5	900	1800		350	200	125	100
10	1200	2400		250	150	100	50
15	1800	3600		150	100	65	
20	2400	4800	175 ft.	125	75	50	
25	3000	6000	150	100	60		
30	3600	7200	125	65			
40	4800	9600	90				

of wire which can adequately carry the loads shown.

After an initial setup and run for 45 minutes each, I learned a great deal about the differences regarding each system's field potential.

The Homelite 4400 was an easy unit to set up and operate. Basically, you find or create a level area large enough to accommodate the generator, add gas (no oil needed), pull the cord and away she goes. I grounded the unit to a nearby water pipe to meet requirements, then moved on to the regulator.

POWER TRIP

The ETA unit was a snap to connect to the generator. The power cord goes directly into one of the 117 AC duplex outlets on the generator. The red LED glows with a numerical readout of the incoming AC in volts. The generator pumped out a healthy 117-120 volts, which I verified with a separate voltmeter. (Residential current varies between 111-115 volts.)

Together these products created an unbeatable combination and more than satisfied the need for power and regulation when needed.

Next is to determine if the equipment you're operating needs power regulation or just filtration/circuit breaker protection. If you need regulation, plug your equipment into one of the eight switched black outlets located in the back of the unit. If you require unswitched filtration/breaker protection then select one of the two ivory outlets.

Prior to turning on the power switch, the digital voltmeter will respond to the incoming voltage in one of five ways. If the display flashes on and off or is steady with either a high or low designation, the unregulated incoming AC has fallen outside the 80-150-volt range. You need to check your power source and all electrical paths for any inconsistencies. Make sure you are using at least 12AWG extension cords, or better yet 10AWG, for connection to all equipment.

In all of the above situations, power regulation is inactive, but spike, surge, and RFI/EMI suppression is still available. After adjusting the incoming voltage to the proper range you will have to reset the ETA unit by turning the power switch on (if it is already in the off position) or off then on again (if it is already in the on position). Once you power the unit up, the ideal response would be to have a steady LED display of the regulated output voltage. Remember this can only occur when the incoming voltage is between 90-138 volts. Hooking the unit up between the generator and the sound system is simply a matter of plugging in a couple of extension cords.

There was one other experience I had with the ETA unit that was described in the easy-to-understand manual. When I first turned on the unit, there seemed to be a vibration coming from the unit. Apparently, when the unit is first turned on, the toroidal transformer emits a soft pulsation when it encounters the initial power surge. This ceased a short time later and the manual stated there is no cause for alarm regarding the unit's

The PD10VRS, by ETA, features spike, surge, and RFI/EMI suppression and filtering, 10 conditioned/protected outlets (two unswitched + protected and eight switched + conditioned/protected), 15-amp output, 20-amp toroidal transformer, front panel input and output circuit protection, LED status indicator, and a field diagnostic test procedure to confirm operations and component defects. This high-tech piece is packaged efficiently in one rack space, which belies its somewhat hefty weight of 18 pounds. When it comes to saving your precious sound system from meltdown, however, a bit of heft is truly a small price to pay.

regulation capabilities or line noise interference being generated.

I ran the generator and the ETA until I had used almost half a tank of gas — about 45 minutes. What a stark contrast these two products created; the inherent power and fury of the 4400's gasoline driven engine versus the silent "Gibraltar-like" status of the ETA PD10VRS power regulator. Together these products created an unbeatable combination and more than satisfied the need for power and regulation when the need arises.

As for cost, the Homelite HL-4400 generator retails for about $700. The ETA PD10VRS is about $1,000 retail. If you plan to offer your customer the ability to "go where no DJ has gone before," then this may be the perfect way to solve you and your client's needs. And when you aren't out in the middle of nowhere, as an added bonus, this unit can come in handy for power regulation for your sensitive computer, audio, or video equipment.

JUNE 15, 11:00 HOURS

It was time to put my plan into motion. The entire event was to be outdoors, in Naples, N.Y. — wine country. Fortunately, the weather showed no signs of being uncooperative. I was able to set up my equipment on a table under a beautiful open-air pavilion. The site was perfectly situated in that it allowed me to conveniently pack the van, install the inverter, and then run 200 feet of 10AWG extension cord directly from the inverter to the equipment.

To the right of the van, another 200 feet away and behind a "privey," I set up the generator and power regulator. After leveling the generator on a hillside, I tied the frame to a nearby tree to avoid having to chase the generator down the hill due to the vibration inherent in its operation.

The most difficult part of this setup was driving in the grounding stake. The first 3-1/2 feet went pretty well, and then I hit a rock. I tried pulling the rod out, but this was a futile effort. Repeated sledgehammer blows to the grounding post proved to be the best course of action, despite the additional 30 minutes it took to go through the rock.

Now was the ultimate test. According to the chart in the PROwatt owner's manual, I calculated that I would have about 20 minutes before the battery discharged completely. (See Figure 3: I used the coffee maker rating.) My obvious problem was, at the completion of my obligations, how would I leave the gig with a dead battery?

What happened next was a welcome surprise combined with a calculated risk. The initial tests revealed that if I left the engine idling while I was drawing from the battery, I could probably exceed the 20-minute threshold. The ceremony was to last a minimum of 1-1/2 hours so I started right from the beginning with the engine idling.

The PROwatt unit contains two useful color bar graphs which tell you two important things about your audio systems

FIGURE 3

INVERTER OUTPUT POWER (WATTS)	TYPICAL LOAD	BATTERY SIZE BCI GROUP SIZE:	22NF	24	27	8D	dual 8D's
		RESERVE CAPACITY:	90 min.	140 min.	180 min.	400 min.	900 min.
		AMP-HRS:	50	75	100	200	400
50	Stereo system	OPERATING TIME:	9 hours	14 hours	20 hours	40 hours	80 hours
100	19" color TV	OPERATING TIME:	4 hours	6 hours	10 hours	20 hours	40 hours
200	Computer system	OPERATING TIME:	2 hours	3 hours	4.5 hours	10 hours	20 hours
300	Blender	OPERATING TIME:	1.3 hours	2.2 hours	3 hours	6 hours	12 hours
400	Power drill	OPERATING TIME:	1 hour	1.5 hours	2 hours	4.5 hours	10 hours
600	Sm. coffee maker	OPERATING TIME:	n.r.	n.r.	1 hour	2.5 hours	6 hours
800	Sm. microwave oven	OPERATING TIME:	n.r.	n.r.	n.r.	1.5 hours	4 hours
1000	Toaster	OPERATING TIME:	n.r.	n.r.	n.r.	1 hour	3 hours
1500	Full size microwave	OPERATING TIME:	n.r.	n.r.	n.r.	0.5 hours	2 hours

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interfacing with the van's electrical system. The left hand vertical bar graph is based in volts, namely those still available in the battery. The right hand vertical bar graph is based in amps; in other words, how much power your equipment is going to draw. Marked off in increments of 20, the scale rises from 20-100 amps AC.

I decided to run the equipment powered by the inverter for as long as I could. If for some reason it failed, I still had the generator and power regulator as backup. At 30-minute intervals I went over to the inverter and checked the meters as well as the temperature of the cables, amount of gas consumed, and overall operating condition of the two interfaced systems. Any heat build up at the cables or the inverter would indicate a possible problem like incorrect cable gauge used or even poor connections.

In the first hour the volt meter confirmed the strength and health of the battery and charging system by showing a solid 14 volts. Within the next hour, I noticed a slight change in the readout. The meter was now flickering ever so slightly between 14 volts and 13.5 volts. By the third hour the readout had stabilized at the 13.5 volt mark. The fourth hour revealed a similar change as in the first hour; a slight flickering between 13.5 volts and 13 volts started to occur. At the fifth hour, the meter stabilized at the 13-volt mark. After eight hours and 30 minutes the system was still going strong. Plus the bar graph hadn't moved one iota from the 13-volt mark. The right hand bar graph indicated a 20-25 amp draw by the sound system. The variance seemed in direct response to

continued on page 32

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continued from page 30

the type of music played. Any music with heavy bass and kick drum tones usually caused the draw to increase.

During the 30-minute checks of the PROwatt, I also monitored the condition of the van's engine and electrical system. Using the onboard gauges, I verified the small variation in the volt meter as indicated on the inverter. Plus, I monitored the overall engine temperature and found it identical to say, driving for a day. I even got under the vehicle and checked the catalytic converter to see if I could detect any abnormal heat buildup. Negative here as well. Other than a slight adjustment of the idle (maybe 200 RPMs higher at most), no other changes could be detected. The total amount of gas used was about 3 gallons.

MISSION ACCOMPLISHED

To say that I was pleased with the outcome doesn't begin to underscore the client's and guests' overall happiness with the job.

If you can drive to within a couple hundred feet of your sight then you want to opt for the PROwatt 800/12 power inverter. If you are in a situation that doesn't allow you to be close enough to your vehicle, then the only choice is the generator and power regulator combo.

Ultimately, there really isn't any one system that could solve all your needs, but each offers the user the opportunity to bring power into any situation. Both systems require the burning of gas to obtain the AC required. Although using a deep-discharge battery would eliminate the need for gas, your time limit would drop considerably. In all cases, the products tested and used under actual conditions performed flawlessly and I would recommend them for future consideration without hesitation.

If you'd like to talk to Stephan Jacob directly about any of the products used you can send him a fax at 716-586-1634 or write to 155 West Commercial Street, Suite 3, E. Rochester, NY 14445.

It's not heavy, it's my PA

You don't have to sacrifice your lower lumbar for good sound

BY GEORGE MOHR

Nowadays, most DJs are looking for ways to downsize to smaller, lighter sound systems without sacrificing quality. This means making your system more efficient so that you get more "bang" for the buck at a given power level.

If you are looking to improve the efficiency of your system, the first consideration is the speakers. They are directly responsible for making sound, consequently, they will affect it the most.

FEEL THE PRESSURE

When shopping for a new set of speakers, look not only at the frequency response and power handling, but also at that Greek little figure called SPL (Sound Pressure Level)—It is usually stated in dBs. This tells you how efficient the speaker is, hence, how loud it will play at a given wattage. Compare two pairs of speakers and their SPL ratings. If one of the speakers is 100dB SPL and the other is 97dB SPL, then it would take twice the power to drive the 97dB speaker to get as loud as the 100 dB SPL speaker. Or to put it another way, for every 3db decrease in a speaker's efficiency, you must double the power driving it.

GO LONG

That is a good first step in maximizing your system, but there are other factors that can affect speaker efficiency. There are primarily two types of cabinets: short throw and long throw. If you have a typical set of bass reflex (ported) speaker cabinets and try to do an outdoor gig, you quickly realize you need multiple cabinets and amps just to find out that you still need more sound. Why?

The typical speaker cabinet is a short throw design. For outdoor work or very large venues you should use horn loaded speakers to get the most out of your amplifier's power. A good example would be Community's RS Jrs (for the highs) teamed up with Cerwin Vega's L36P's for the bass. These are very large and expensive speakers, but they are very efficient and require very little power. How little?

To give you a f'rinstance, I used the same amp on four L36P's and then on four regular high-efficiency bass reflex speakers. At the same volume output, I was well into clipping on my amp with the four reflex cabinets. With the L36P's, I had much more bass output with power to spare. So if you are looking to get the most out of your amp in terms of speakers, go horn loaded (for large applications) but, more importantly, look at the SPL specification when you go speaker hunting.

POWER TO SPARE

If you are in the market for a new amplifier, that is the next place to improve efficiency. First of all, with very efficient speakers, you do not need a world of power. Remember: The higher the SPL on a speaker, the less power you need to reach the same volume. Lower powered amps are generally much lighter than higher powered ones... generally.

Now on the market is a vast array of lightweight amps that produce less heat and pack more punch. Many of today's amps have digital power supplies, making them very light for the power they put out. Digital amps are based on the concept of "power on demand." This simply means that they pull from the wall just what's needed to meet the demand. Notable examples are QSC's Powerlight series, SoundTech's PS-800, and the Stewart line. The QSC is clearly a top-notch amp than can deliver a lot of power in a small, lightweight package and still sound good.

With early digital designs, either the bass was weak or there was a nasty hum. Not so with these new amps! The PS-800 can put out over 230 watts per channel in one rack space... and clean, too! Best of all, it weighs only 10 pounds, making it possible to use a bi-amped or tri-amped system without breaking your back.

BETTER LIVING WITH ELECTRONICS

The last method for improving your sound system is the use of various electronic processors. First and foremost is the electronic crossover. An electronic crossover splits the audio coming out of your mixer into two or more signals. For example, a two way crossover splits the signal in two,

continued on page 34

giving you a high frequency channel and a low one.

The high frequency channel(s) goes to the amp that powers your full-range speakers. The low frequency channel goes to the amp that powers your subwoofers. In this way we are using two amps to do the job of one. We now have total control over the sound coming out of each individual speaker. Thus the entire system is very efficient. Another benefit is less distortion. If the bass speakers overload, the high end will not be affected.

Another not-so-obvious device you can use to increase efficiency is the compressor/limiter. This type of unit is usually used to limit the system to prevent the amp from clipping, but it could also be set another way. It can be set as an automatic volume control to make your sound more uniform. Say you have one DJ who is loud on the mic and another who is soft, mix in you and your music and you will be adjusting levels all night. Add a compressor and POW! Problem solved.

Then there is the traditional equalizer. An EQ can be adjusted to compensate for bad room acoustics and poor speaker frequency response. A small speaker can be made to sound more full bodied and cleaner. It could also be used to make a speaker sound like a larger or more expensive model when adjusted properly. Just remember that if an EQ is not used properly, you can damage the speakers and your amp.

PLACEMENT AND USAGE

When setting up your speakers in a large venue or outside, the best way to set up your speakers is on the long side of the dance area, aiming towards the short side. This will reduce echo and also the annoying question, "How come the speakers are so loud here, but back there I can barely hear you?"

A simple way to make small speakers more efficient is to raise them on tripods. This will ensure that the tweeters and midranges are not blocked and the sound will carry further. This is primarily essential for vocal clarity in large areas, but note that raising a speaker off the floor does reduce the bass output. You may want to upgrade your system with bass bins down the road (for larger functions).

Need more bass out of your floor-standing speakers? Try putting them in the corners of the room instead of directly on the dancefloor. The corner will act like a horn and reflect the sound back into the room, enhancing the bass. continued on page 35

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Also if your speakers are not large tower models, but are too large for tripods, you can try to angle them towards the ceiling a bit and place them further back from the dancefloor. This will reflect some of the sound off the ceiling and will make the speaker sound "brighter." However, if you have small speakers, do invest in a pair of tripods.

MIX-UP

The last thing to mention is mixer usage. I have noticed that many DJs set the master control way up and have the channels way down and then wonder where all that hiss is coming from when playing at low volumes. Here's a tip: Run with your master down as low as possible and run the channel faders hot. This will reduce the hiss and noise and make your system more efficient at low volumes.

If any of you have any questions write to George Mohr, Abracadabra The DJ Pro Shop, 1153 Deer Park Ave, North Babylon, N.Y. 11703; tel: (516) 667-2300; e-mail: AbraDJ@AOL.com.

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BY ROBERT POPYK

attitude CHECK

Are the petty realities of life costing you business?

A new McDonald's just opened not far from where I live. It's not an ordinary, everyday McDonald's, but a cross between a restaurant and a theme park. A virtual-reality, "Ronald McDonald-on-steroids" wondercenter. They've been advertising on radio, TV and in all the local papers. They're handing out all kinds of prizes like they were rain drops... trips to Paris, movie passes, home entertainment equipment and even a Rolls Royce! Well, not really a Rolls. I just made that up. But with all the pomp and hype, it's put the whole shebang on a "larger-than-life" scale.

LUNCHTIME IN HELL

I stopped there for lunch the other day; there were a ton of people. So many, in fact, that I had a tough time finding the line to the cash register. When I finally got to the counter, I was greeted by a young lady who looked liked she may have just signed up for her driver's permit. "May I help you?" she said in a friendly, but highly rehearsed tone.

As I ordered, she kept getting distracted by another young person screaming orders and instructions from the kitchen area. At the same time, another teenager with a Madonna-type headset came running by screaming, "Where the hell are the fries? I need fries!" Someone else turned and yelled, "Get your own damn fries, I just had to box my own apple pies."

It wasn't pretty. I ordered a salad and my server said: "We don't have any salads left. It will take a while. Want anything else?" I didn't want to ruin her whole day, so I ordered something else, along with an apple pie. She said, "They're two for a dollar." I said, "I only want one." She groaned and said, "OK. I'll try to work it out." I could see that dividing by two was a real problem for her.

In the midst of the chaos from the back, and a little hissing, snarling and screeching at the front counter, my order came up. But it had two apple pies. Foolishly, I called it to the attention of Miss out-of-control, who said, "Well, what do you want me to do about it? They're two for a dollar."

Not wanting to make her day any worse than it obviously was already, I picked up one of the boxes and said, "Let's see, it says on your name tag that your name is Jessica." She replied, "Yeah?" So I took out a pen and wrote on the box: "To Jessica, from Bob." And since it was the holiday season, I wrote: "Happy Holidays!" And since I was on a roll, I drew a smiley face. She looked at me and said, "Think you're cute, don't you?"

THE CUSTOMER IS ALWAYS CUTE

Well, the answer is "Yes." I think I can be cute, funny, easygoing, semi-charming and a little on the less-than-serious side. When I'm the customer, I guess I can be whatever I want to be at the time. McDonald's had gotten me into their megaburger playscape palace the first time, but I'm not going back for a long time — if ever! At least not until Jessica finds a job that is less demanding and maybe one where "works well with others" is not part of the criteria for advancement.

Beyond that, the food was fine (but not fine food). It was typical McDonald's fare. The price was... heck, I don't even know what the price was. I don't know how much McDonald's charges for a Coke, or a shake, or fries, or a Big Mac. I don't care. I order, give them some money, and sometimes I get change. Price is not an issue. I had to get two of something, even though I wanted one of something. Big deal. It's not the end of the world. The point is, attitude is what brings people back.

Let's adapt this to your DJ/KJ service. You can have the lowest prices, the biggest musical selection and the most grandiose system. You can have superb advertising, slick direct mail and a phone number that's EZ2-Rem-

In this business, people call you to handle something that means a lot to them. Money can be an issue but, more often than not, it is not the main issue. People hire DJs they can trust.

ember. You'll get people calling, and may even sell them the first time. But customers would rather go to the dentist for a root canal than to go back to a DJ with a rotten attitude. Customers go back to (and refer their friends to) DJs they like, who treat them well, and who have smiles on their faces, and a good attitude about their jobs. Customers don't like DJs who think they know it all or act like they're superstars. They also don't favor DJs who are having a bad day and let it show in their performance, or can't wait until it's time to go home. Some of these DJs may work for you! Some of these DJs may even, on occasion, be you!

In this business, people call you to handle something that means a lot to them. Money can be an issue but, more often than not, it is not the main issue. People hire DJs they can trust. They hire DJs who know their music and equipment inside and out and who really love the business they're in. They go out of their way to avoid DJs who complain about their job or have the weight of the world on their shoulders.

SMILE!

Do a quick attitude check. What's your "smile" frequency? Do you really like your job? Would you rather be in another line of work? When you wake up in the morning, are you really anxious to get to a gig? When customers tell you they can get a DJ for their event for $100 less, how do you react? Do you start to simmer inside? And when you lose a job to a competitor, do you take it out on your next customer? Do you carry any personal problems from home to work?

When business slows down or when your competition is breathing down your neck, how do you react? Do you lash back, sneer and snarl and wish you were doing something else? Or do you hang in there with a good attitude, knowing things will get better?

Abraham Lincoln once said, "It's not what happens to you, it's how you handle what happens to you that determines your happiness in life." Life's too short to have to deal with a bad attitude—particularly when it's your own. Having a good attitude will help bring customers back. With a bad attitude, you may never see them (or their friends) again.

Bob Popyk is the publisher of Creative Selling, a monthly newsletter on sales and marketing strategies. His sales meetings and seminars are presented nationwide to major companies and industries. Call (800) 724-9700 to reach him or to request a free sample issue of his newsletter.

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BY TED GURLEY

Clean, mean and upgraded

Aaaahhh Spring! What better time to clean away the cobwebs and evaluate your computer and software. And while we're at it, let's check out some new products to make sure that what you have is meeting the current needs of your business.

FAST AND CHEAP

Competition continues to pull memory prices down and the speeds of PCs up. In fact, for a new PC, you shouldn't have to spend more than $1,500. The minimum today is a Pentium 166 with 32 megabytes of memory, an 8x CD-ROM, a 28.8 modem and a 2 gigabyte hard drive. I suggest at least a medium tower case so you can expand the system.

For about the same price you can buy an Apple Macintosh Performa 5260/120 with a 603e 120-MHz PowerPC processor. The Performa 5260 is an all-in-one system, optimized for multimedia, with built-in features and expansion slots that let you enjoy stunning graphics, video and audio. Both systems provide a great foundation that enables you to expand and upgrade.

BUY AT NET PRICES

If you're shopping for a new PC, Mac, printer or computer accessories take a look online at Onsale Steals and Deals (http://www.onsale.com). This is an online auction that features a new group of over 100 products every three days. Here's how it works: Go to the site and see if you find anything you like. If you think there might be some great deals, sign up for the mailing list and you'll get e-mail notifying you of new auctions. Each auction cycle lasts 48 hours. I found a new Cannon ink jet printer that retails for about $400. There were 78 in stock and the minimum bid was $25. I bid $100 and within a few hours I got an e-mail saying I had been outbid. I looked at the other bids and saw several for $190, a few for $205, and a few up to $255. I bid $205 and after 6 hours got a note indicating that I won and the printer would ship the next day.

LOOKING THROUGH WINDOWS

Microsoft has been spring cleaning, too. It has stopped producing new software for the older Windows 3.1 operating system. Any new Microsoft software is made for the 95 or NT platforms only. Here's the lowdown on Office 97 and Publisher 97.

Office 97 is a huge suite of programs that includes Word, Excel, Access, Powerpoint and Outlook. Outlook is brand new and integrates e-mail with planning and contact management tools. The total installation takes up about 200*mb* of hard disk space and is quite easy. I played with a beta version for several months and found it to be well designed and easy to use. The environment is helpful and leads to business productivity. Help icons and animated guides are a bit too prevalent for experienced users but, for the novice they might be a blessing.

Access is a fantastic database that we use to manage our collection of over 5000 CDs and LPs. It is included with the Professional Edition. If you are currently using a productivity suite like Office, Microsoft Works or the Corel/WordPerfect/Lotus combination you might want to look at your needs and decide if your current applications still do the job. If they do, then stay where you are. If you use Windows 95, try out Office 97 with a $4.99 trial copy that can be purchased at any nationwide Kinkos thru the summer.

Publisher 97 is a great program for

desktop publishing (DTP). It is released on a CD-ROM and includes hundreds of fonts and clip art objects. After I installed it, I tried out some of the design features. Within a few minutes, I had a new brochure laid out for summertime pool parties and company gatherings and a new form for brides and grooms. You can try it out by downloading a trial copy from Microsoft (http://www.microsoft.com). This is highly recommended if you don't have or use DTP programs.

ORGANIZING YOUR COLLECTION

Collective Base retails for less than $25 and is issued on a CD-ROM for Windows 3.1 (it also runs on Windows 95). The program is perfect for collectors and DJs or just anyone who wants to be organized. Thirteen pre-designed reports are included with the program. They enable you to find total value of your collection, titles and locations, BPMs, songs sorted by year and much more. Once you install Collective Base you'll be hooked on entering and organizing your collection.

Collective Base Software
717-439-3226
http://www.collectivebase.com

CLEAN UP

After a while, your hard drive gets clogged up with old programs you no longer need or use. Consider a Cleanup utility like: Clean Sweep (PC), Uninstaller (PC), or Stuffit (Mac). All of these do the same thing. They help you find programs you want to get rid of or archive for later use. When I first used Clean Sweep, it suggested getting rid of several duplicate programs, temp files, backup copies, and redundant files. It freed up over 300*mb* of disk space.

Ted Gurley is owner of Sound Associates, a Mobile DJ company in Dallas. He is co-author of Plug In: The Guide to Music on the Net. Ted can be reached at tgurley@onramp.net or website at http://www.prenhall.com/~plugin

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The variety of jokes is so vast, you'll have no problem finding a joke for any type event. Imagine your "party goers" as they hear you tell a joke about the bride and groom, or the couple celebrating their 50th wedding anniversary.

All jokes are printable in two formats (list and party guide) for easy reference and the CD-ROM is both IBM and Mac compatible.

You can be the life of the party and give your guests a time they'll truly remember being "A Million Laughs." To order, send $14.95, plus $5 shipping (check or money order) to Encore Entertainment, P.O. Box 404, Roosevelt, N.J. 08555.

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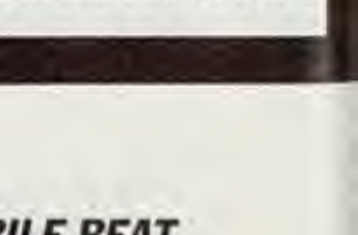

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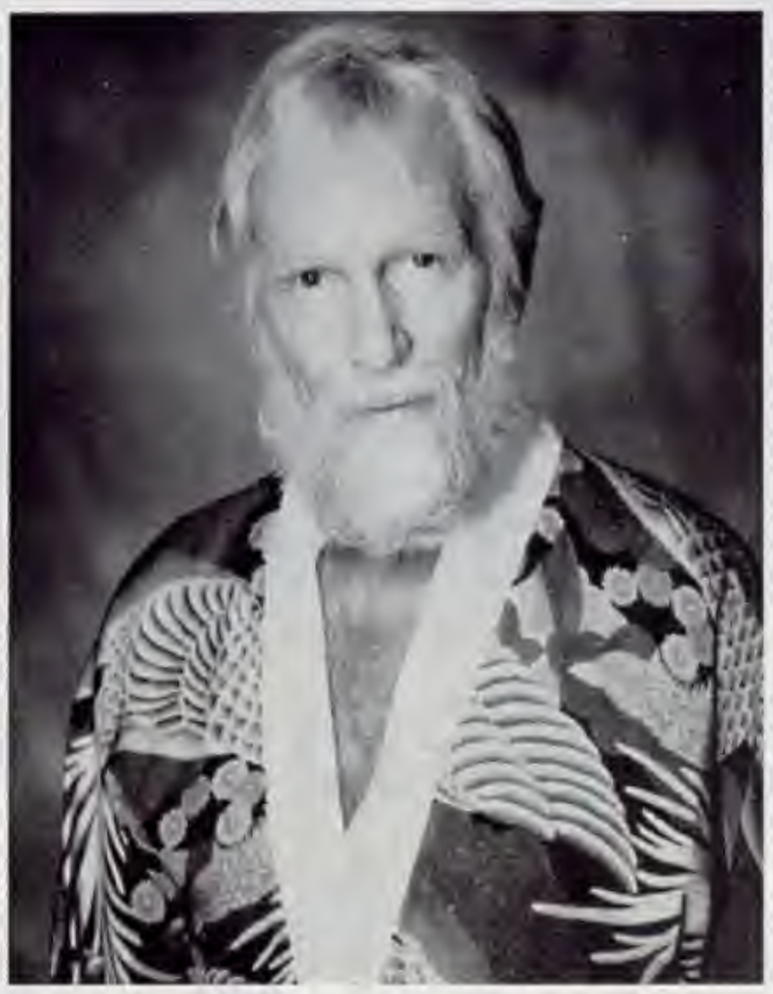
Promises to myself

BY DOUGLAS A. COX



The easiest thing in the world is to make a promise to someone else. The toughest thing in the world is to make promises to ourselves. Even the smallest promise, broken to myself, is a new crack in the mirror of my self image. But this personal commitment is the inspiration that will power a winning season. So, each spring I challenge myself once again.

Each day this year I promise myself maximum individual performance. I know that, just as muscles grow with exercise, my ability to achieve grows with new challenges. I will develop my skills, increase my knowledge and empower my performance. I will improve my service to others in every way I can.

Each day this year I promise myself to work toward super communication. I know that powerful communication is far more about listening than it is about talking. Sometimes it is tough to remember as a DJ/performer, but when I move the letters of the word l-i-s-t-e-n around, I come up with the word silent! I will still my mind and go beyond listening to hearing my family, my friends and my clients.

Each day this year I promise to myself to improve my team-power contributions. Recently, I have heard star athletes complain that games lost were the responsibility of "the other" players. There is no win column set aside for individual players on a losing team. The "L" belongs to everyone. Whether it is a simple wedding or the party of the year, I will be the first to do what must be done. I will help my associates, go the extra mile and, by my efforts, elevate my whole team toward victory.

Each day this year I promise myself to set my spirit free. Within me there is an invisible force; a gift that, once awakened, never returns to its dormant state. I see it in the walk of champions, I hear it in the voices that stir my imagination. I feel it in the music that touches my life and moves the universe around me. My spirit is the giant that sleeps within me.

Whether it is you alone, you and your partner, or the fastest growing entertainment company in your city, the ring, the trophy, the cheering adulation and the financial reward will always be presented to the team whose individual players have made and kept these promises to themselves.

To the keepers of the music and the dance of life.

Doug Cox is a nationally known "aspirational" speaker. His key note seminar "Flashpoint... a Swift Kick in the Aspiration" was considered by most attendees the high point of the Mobile Beat DJ Show and Conference in January.

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One of the most frequently asked questions of us at *Mobile Beat* is, "Where and how do I find DJs?" And after that premise follows a barrage of questions that naturally coincide. Once you find a DJ for hire, there's training, buying more gear, insurance, not to mention the usual problems like loyalty and reliability.

Well kids, welcome to the world of Catch-22s! You are damned if you do and damned if you don't.

Finding, training and nurturing your staff of DJ entertainers is probably the most important factor in ensuring a long lasting, wildly successful business. You can only clone yourself up to a point; the rest is up to the gods. But in a labor intensive business such as ours, we are only as good as the sum of our employees.

INTERVIEWING

The first obvious choice for finding potential DJs is to place a help wanted ad in your local newspaper. The only problem with this is you wind up answering phone calls from every loser looking for a "job." Because you can waste an inordinate amount of time this way, I recommend a strategy for screening out the rubble.

When they respond to the ad, answer no questions over the phone. They will keep you on the phone for hours if you do. Either set up individual appointments to meet with them or schedule a massive gathering at which time you will answer all. In either case, tell them to make a list of all their concerns to bring in with them. One of the reasons I insist on this method is the fact that most people forget everything they intended to ask once they actually enter the "Interview Zone."

THE MORE THE MERRIER

A large response to the ad will allow you to schedule everyone to come in at the same time. Prepare a questionnaire in advance for all to fill out when they arrive. If you are fortunate enough to have a large space, set up your equipment and have each applicant perform a standard "opening" of a wedding reception, which you have prepared for them. Videotape each audition for review later when you start the old process of elimination. In most instances, the stars shine right away. Make this entire activity seem like it is a top-notch audition for an important role. In actuality it really is, isn't it? It's your life and your future that's at stake.

HERE'S A TIP

Ever have a personable, good-looking waiter or waitress come up to you and say, "I saw a DJ from Joe Shmoes the other night and boy was he terrible. I know that I could do better."? "Stealing" employees away from

BY ART BRADLEE

some of the banquet facilities at which you have DJ'd is another way of finding potential DJs. There is gold right there in front of your eyes involving waiters and waitresses who have seen DJs perform week after week. These people are used to dealing with the public. They're accustomed to dressing well and know what it is like to work in a service-related business. With qualities like that, they're already in the running for the job. All that's left is to test their music savvy and see if they have enough coordination to plug receptacle "A" into receptacle "B." Grab him or her, schedule an appointment at your office and, if they meet all your criteria, you've got yourself a new employee. It happened a few times to me over the years just like that!

Do not waste time training someone who'll never be able to be pleasant and personable out there in the trenches. Music and equipment knowledge can be learned, but you can never teach "The Gift of Gab."

dis... ...y, or ...
This includes the recruitme...

- **Never hire anyone whose first question is, "How much does it pay?"**
- **Never hire anyone who doesn't dress "properly" for an interview. They don't have to wear a tux or a dress, but should they be wearing dirty jeans with massive holes around the knees?**
- **Never hire anyone who does not look you in the eyes.**
- **Literacy is a plus, like for reading song titles.**

There are probably 173 other ways to find DJs, including via the internet and by putting up a sign in a senior citizen's lunchroom, but the two ways I have mentioned above always worked for me. Through these methods I've achieved hiring DJs who ultimately produced quality performances and averaged three to four years of employment, as opposed to the average 16 months.

In future issues we'll attempt to answer some of the other questions posed at the beginning of this article.

Art Bradlee, Mobile Beat's advertising sales manager, is a former DJ business owner. He welcomes your comments via e-mail: mobilebeat@aol.com, telephone: (716) 385-9920 or snail mail: P.O. Box 309, East Rochester, N.Y. 14445.

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BY JOHN ROZZ

SECRETS OF SUCCESS

The trials and tribulations of being a multi-system operator

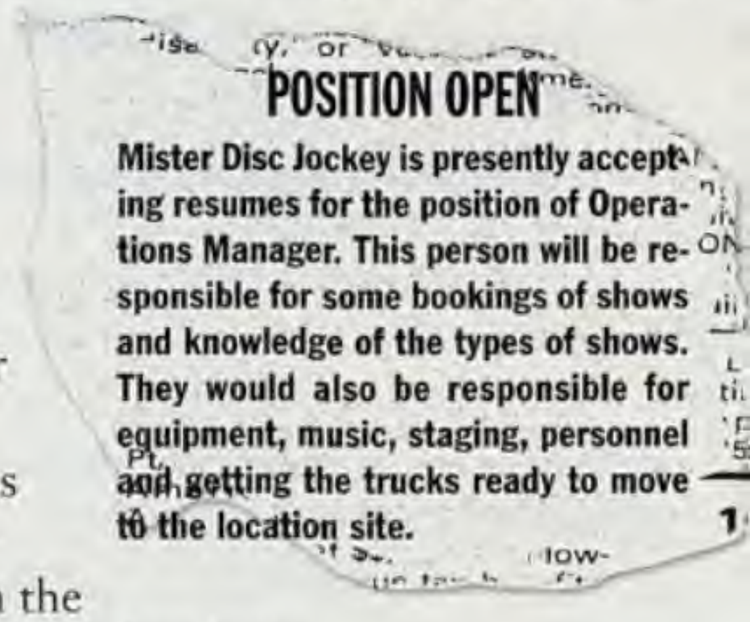
One of the questions I hear most often is, "How do I go from being a single operator to managing a multi-system company?" To find the answers, I am constantly speaking with successful DJ/KJs from across the continent. At the recent DJ World event in Waterloo, Ontario, I had the pleasure of getting inside the business mind of Ed McMurtry, Mister Disc Jockey™ of Richmond Hill, a section north of Toronto. McMurtry operates Edwin Allen Productions, which was founded as a full-time business in 1990, a year before he decided to voluntarily retire from his career at Sears Canada. At the time, he and Sandra, his wife-to-be, with a combined income topping six figures, had just bought a house and were prepared to settle down. Why walk away from such a sweet deal? Easy. McMurtry felt it was time for a change.

McMurtry operated Edwin Allen Productions out of his home and it quickly grew, consuming the whole house, not to mention the office space he and his manager occupied at a friend's place of business. As understanding as McMurtry's wife is, it eventually came time to move the business to a larger, designated office space.

Presently, the Edwin Allen Productions operates out of a 1,500 square foot building. There's an office and viewing room in the front and a very well organized storage space, with 18-foot high ceilings, in the back. Highlighting the office decor are drywalled partitions cut at extreme angles similar to the sets they use in their interactive shows.

WHO'S RUNNING THE STORE?

Mister Disc Jockey and Edwin Allen Productions employ a staff of 18 to cover an average of three to four shows a week. McMurtry is the program director for Mister Disc Jockey and the creative director for Edwin Allen Productions. Office manager Joan Profit oversees all the paperwork, client meetings and venue calls to discuss requirements. David Robertson (who is also the bookkeeper for the Canadian Disc Jockey Association) handles general bookkeeping there as well. David Tonks manages and co-directs many of McMurtry's productions. Tonks has produced shows all over North America and as far away as Japan. Also on staff is Janet Wagner of JW and Associates. She choreographs production numbers for the professional dancers.


POSITION OPEN
Mister Disc Jockey is presently accepting resumes for the position of Operations Manager. This person will be responsible for some bookings of shows and knowledge of the types of shows. They would also be responsible for equipment, music, staging, personnel and getting the trucks ready to move to the location site.

Mister Disc Jockey has 10 entertainers on the roster. Five are free lance who own their equipment and transportation and five rely on the company to provide equipment, music, props and costumes.

Ed McMurtry on stage at DJ World '97 in Waterloo

STRONG INTERACTION

The strength of this company is definitely their ability to interact. They spend as much time on choreography as they do on mixing the music. In 1992, McMurtry performed and entertained for Game Four of the World Series and this past year he entertained for the Special Olympics Winter Games.

McMurtry's biggest problem is finding the time to get it all done. His average

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- $2,200 with lights
- $3,300 all of the above plus "live action" thrill cam, with 9x10 screen
- $5,000 and up with dancers

performance is 15 hours (including prep time). The rest of his schedule is filled with on-site inspections, negotiating contracts, meeting clients, rehearsals, hiring and training staff, preparing proposals and those "special" clients who want him to practically move in during the weeks before the event.

While the joys and fruits of operating a growing DJ business are his, McMurtry says his biggest challenge is finding time to interact at home. With two kids under the age of 3 and a very supportive wife, making every minute count is a top priority.

Off The Road focuses on the operational end of the DJ business. In coming issues, John Rozz will be sharing success secrets from multi-system DJ services he has visited. Be on your toes, he may be in your area soon!

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Meet "Gentleman Jim"

Canadian DJ is a credit to the profession

O Canada... birthplace of Gordie Howe, Celine Dion, Alex Trabek, Peter Jennings and, of course, Jim Griffin!

To his clients in Cambridge, Ontario (a slap shot from Toronto) Griffin is known as the owner of Lasertech Professional Entertainment Services. To many DJs, however, Griffin's greatest notoriety has come from his work as the producer of the annual DJ World Expo. In addition, he is national vice president of the Canadian Disc Jockey Association. His face has also become familiar at DJ gatherings in the U.S., including the Mobile Beat DJ Show and Conference, where he hosted the DJ World hospitality suite. Griffin is a hard-working, dedicated DJ and all-around nice guy.

DJ ON ICE

Gentleman Jim first slipped into the entertainment business in 1968 getting his training at roller skating and ice rinks. "Back then," Griffin recalls, "we entertained at rinks seven days a week with a traveling road show. We would set up our equipment in the center of the rink and 300 to 500 people would skate and dance around us."

Three years later, an employee at a rink asked Griffin to play at his daughter's wedding reception, and a new career was born. "I was nervous at first. Back then bands were the only entertainers at wedding receptions. I simply tried to remember what I had seen them do at previous receptions where I had been a guest. Everything turned out great," Griffin said.

Griffin has just produced the third annual DJ World Show & Conference in Waterloo, Ontario. Plans are now underway for the first western Canada DJ World trade show to be held this fall in Saskatoon, Saskatchewan.

CANADIAN VS. AMERICAN

Griffin does a lot of wedding receptions now. We compared notes and found several traditions unique to Canadian receptions. One example is the pre-wedding stag and doe (not like bachelor parties in the U.S.), which is very popular. For a stag and doe, admission tickets are sold to friends and relatives. The party is usually held at a banquet hall and all the proceeds go to the newlyweds. Additional money is raised for the newlyweds through the public sale of raffle tickets and prizes are awarded throughout the night.

During the reception, Griffin said, "A DJ often just plays music while a family member is the actual master of ceremonies."

As for the language barrier, Griffin says that in his geographic area bilingual receptions (English and French) are not commonplace. "In Quebec and the surrounding areas, bilingual DJs are quite popular. Many DJ companies in these areas have literature available in both languages," Griffin says.

OOOOH... AAAAH!

Pyrotechnics are a special blast for Griffin. Among his annual bookings is a large fundraiser with usually 30,000 people in a local arena. "We rent about $80,000 of lighting equipment and turn an ice skating arena into a giant nightclub," he explained. Griffin is in control of special pyrotechnics that are used when announcing the winners of two new cars. "I used to be a fireman so I am experienced to handle the equipment," he said. "It's like watching fireworks on the Fourth of July in the USA!" Griffin cautions people who might consider using pyrotechnics at their events to take a class to learn how to properly operate the equipment.

At the DJ World trade show held in late March, CKCO TV was on hand to broadcast a live report from Jim on the show floor.

DJ WORLD

DJ World Show & Conference is a Canadian DJ show that Griffin produces under the banner organization Segue Productions.

The three-day show, held each spring in Waterloo, was started in Canada to provide a venue where DJs from all parts of North America could network, learn more about their business, and see product demonstrations. Under his guidance, seminars and panels are held separately for novice and advanced professional Mobile DJs. "Nearly 30 percent of our attendees are DJs from the United States," Griffin said. With a new web site on the internet (http://www.golden.net/~jam142/main.htm/), an estimated 10 percent of this year's trade show inquiries have been received from DJs around the world.

CDJA

Griffin has also worked on behalf of the Canadian Disc Jockey Association on both a local and national level. The association represents both professional Nightclub and Mobile DJs across Canada. Membership benefits include the ability to legally purchase compilation CDs that are licensed for professional entertainment performances only. Other benefits include training programs that lead to professional certification, insurance policies, equipment purchase discounts, and more.

According to Dennis Hampson, president of the Canadian Disc Jockey Association, "Jim is one of the hardest working members we've got, I can't think of anything I have asked him to do on behalf of the CDJA that he hasn't carried out successfully. Jim is one of the most important members in our association, and I am delighted to have him as vice president. Good partners are hard to find!"

EPILOGUE

Between his Mobile DJ business, involvement in the CDJA, and the DJ World conference, Griffin's plate is full. His latest project is a western Canada DJ World trade show to be held this fall in Saskatoon, Saskatchewan. He hopes this second show will offer yet another opportunity for DJs from both sides of the border to gather, learn, have a great time and enjoy hospitality that's strictly Canadian.

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Breaking the Sound and Price Barriers

Elliott E-15

Elliott Electronics introduces new line of low-cost loudspeakers for DJs.

The three major considerations in shopping for a pair of DJ/PA speakers are price, weight and sound. Elliot's hand-crafted enclosures feature high-quality, American-made components at prices affordable to most mobile operators. In addition, the cabinets are built with multi-layer plywood for a 20-percent weight reduction, compared with particle board. The boxes are dado-fitted with extra bracing in critical areas to be nonresonant. Crossovers are protected with a specially designed circuit immune to high-frequency overload. The components are primarily Eminence, EV Proline and Radian.

Elliott E-12

Elliott V-15SB SUB

Highlights of the Elliott line are the E-12 and E-15. Both are two-way systems with Eminence woofers and 1" titanium compression drivers. The 52-pound E-12, with a ported 12" woofer, is a full-range speaker, capable of handling up to 600-watt peaks (300 watts program).

The E-15 is a premium design with a 15" woofer, extended bass tuning and a peak power rating of 800 watts (400 watts program). For even more bass, Elliott's V-15SB is a 62-pound package that can be used alone or in pairs. Power handling is 800 watts program, 1,600 watts peak, from 40Hz to 300Hz. For KJs, the M-15M is a two-way, low profile floor monitor with 15" woofer and titanium compression driver.

Retail prices for the E-12, E-15 and V-15SB are $459, $519 and $639 respectively, however you may find prices discounted up to 50% by some dealers.

For more information on Elliott's complete line of concert audio systems, phone (219) 522-4911 or write Elliott Electronics, 640 Riverview Avenue, Elkhart, IN 46516.

Euro-cool

Citronic mixers offer cutting edge features for club or mobile use

It may not be a household word in North America but, half-way around the world, you'll find the Citronic brand well entrenched in the DJ marketplace. The company, established in 1972, offers a product range which includes pro audio mixers, amplifiers, signal processing gear and loud speakers.

Through the Canadian distributor, Novatec, Citronic components are now available in the United States. Leading off the line are two mixers entitled the Raptor and Renegade.

The Raptor has two music source channels and two mic channels. Each of the music source channels has phono/line select button, gain trim, fader, punch button, and bass fader. Each mic channel has a gain control, cue button and on air button. A single set of rotary controls for high and low EQ affect both mic channels. Other features include a replaceable crossfader, pan and level controls for headphones and dual outputs. In addition to the main channel output is a second loop for a sampler. A double row of seven LEDs are provided for visual monitoring. Packaged as a 14 3/4-inch rackmountable unit, the Raptor is an obvious candidate for a custom case.

Citronic's Renegade is a virtual clone of the Raptor with the addition of two channels. Two of the channels have phono pre-amps, the remaining two are dedicated line level in's. The two phono inputs can be surgically converted to lines. It is recommended the job be done by a competent engineer so as not to void the warranty. Two pan sliders control the stereo balance and are located on either side of the centrally placed crossfader.

CONTINUED ON PAGE 58

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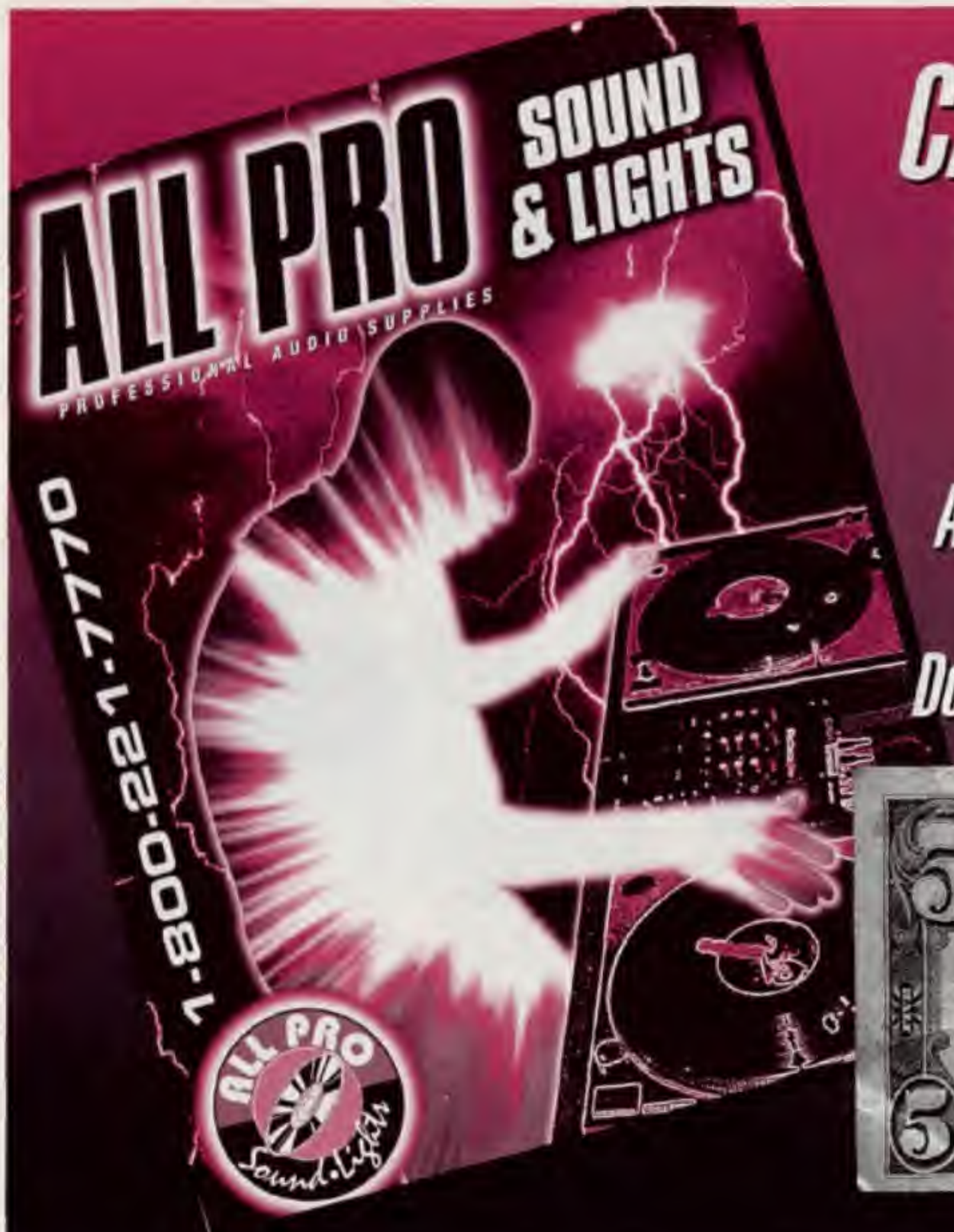

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BY ROBERT A. LINDQUIST

High-PROformance

American DJ enters the audio world with the PROformer Series

In the past, American DJ Supply's audio offerings have been limited to a token selection of mixers and speakers. The company's focus has been lighting and effects, and that is where their greatest brand recognition has been achieved. Building on the name, American DJ is now making a forthright entry into the audio arena.

BASES COVERED

On a mission to bring DJs "quality, affordable and reliable products" ADJ has introduced the PROformer Series of four different mixers aimed at specific segments of the DJ profession.

At the base end of the line is the XDM-221. It is a two-channel unit (plus mic channel) with two-phono, two-line and one-mic inputs. This is a good choice for beginners and hot mixers who never use more than two sources or one mic. Next is the XDM-343, a three-channel mixer with three-phono, four-line and three-mic inputs. This device offers ample inputs and outputs for a beginning mobile and many club applications. Both models utilize 10-inch rackmount face plates.

The remaining two models are mounted in standard 19-inch rackmount cases. The XDM-242 has four channels plus mic and can accommodate two phonos, four lines and two mics. There are five bands of EQ on the output with additional tone controls for the mics. Besides a replaceable crossfader being standard across the line, the only things these models have in common are battleship gray paint jobs and two-year limited warranties.

CLOSE-UP

The flagship of the ADJ line, which we chose to focus on for this review, is the XDM-352. If you've broken the model code, then you know it has inputs for three phonos, five lines and two mics. There are a total of four music channels and one mic channel. Channels one, two and three are switchable from phono to line. Channel three offers an additional line input via a switch on the back. Channel four can be used for either a second mic or another line. There's a stereo/mono switch located right above the master. Seven bands of EQ are provided on the front panel, with tone controls (bass/treble) on all inputs.

On the back panel, along with the usual array of RCA jacks, is the 1/4-inch input for the second mic and dual XLR connectors for balanced, left and right outputs. The addition of XLR connectors to any piece of gear adds to the price. Because the DJ market is price sensitive, it is uncommon to see balanced outputs on DJ mixers. The benefits of having balanced outputs, in terms of less ground problems and better sound, far outweigh the added cost. With balanced inputs and outputs the standard on most quality pro-audio devices, it would be a major plus to see all manufacturers include balanced outputs on the mixers in at least part of their lines.

SHOWTIME

On the job, the XDM-352 proved to be just as capable, or more so, than other mixers in this price range. All knobs and controls are well placed and labeled. The replaceable crossfader is fully assignable to mix between any two channels. It can also be defeated. Small square cue buttons are below each fader. The faders require very little pressure but hold their position. They work well, but have sort of a loose feel. We purposely abused them in hopes of triggering a failure but they survived fine.

The main DJ mic connects via a Nuetrix™ 1/4-inch XLR jack in the upper left hand

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corner. This is another feature we would like to see used more on DJ gear. With the three-position toggle switch placed over the mic fader you can choose on, off or talkover. In the on position all channels except the mic drop 15db when you start talking.

In the talkover position, the entire mix is manually attenuated 15db the instant you throw the switch. It returns to normal when switched off. Being that the mixer has the automatic talkover provision, we fail to see the value of having this manual control. Unless you start talking the millisecond you switch to talkover, you'll chop some pretty big holes in the program. It may have been better to have deleted the 15dB drop on this side of the switch and leave it to the operator to ride the gain. As it is, if you don't want the 15dB drop, you'll need to use the backup mic input selectable on channel four.

The on-board 7-band EQ, offers 12 dBs of boost and cuts at 60Hz, 150Hz, 400Hz, 1KHz, 2.4KHz, 8KHz, and 16KHz. While not a substitute for a 15- or 30-band unit, the EQ, with the tone controls, offers plenty of options for tweaking your sound.

Other noteworthy features of the XDM-352 include beat indicators that flash at every bass beat from a selected source, a booth level control for a club or karaoke monitor system and a BNC-jack for a gooseneck lamp. A tricolored master level display with bright LEDs is provided for visual monitoring.

VERDICT

Overall, we found the XDM-352 to be a well-designed, well-built mixer. It has a solid, rigid feel that says "Roadworthy" with ample inputs and options for most mobile (and club) applications. The faceplate is well labeled and, even with the gray background, easy to work even in low light. The layout is balanced with plenty of space between the faders, switches, knobs and buttons. For more information on the new American DJ mixer line, call (800) 322-6337 or visit the American DJ website at www.american-dj-supply.com

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FIRST IMPRESSION

We were impressed with the weight and sturdy construction of these mixers. All the sliders have a firm, positive feel. Both mixers are designed with the serious mixer in mind. Features such as bass faders with "bass kill" flash buttons allow the DJ to eliminate the bottom end from one song during a mix, creating a smoother overlay. Punch (a.k.a. "transformer") buttons are provided, as well as pan controls for the headphone mix. Gain trim pots are also provided on each channel to equalize input levels between sources.

The only weak points with these mixers is the need to use an off board 110VAC to 15VDC power transformer (supplied), which uses up space and adds extra weight to your rig. Also, both mixers have front mounted mic inputs. These would be better off placed in the back so that the unit could be mounted in a standard top mount mixer rack. As it is, it would be necessary to cut a hole in the front of the case to facilitate connecting the mics.

With so many DJ mixers already on the market, it has become quite challenging for newcomers to find a niche. These two units from Citronic are far enough away from the rest of the pack to establish some individuality. DJs, especially club spinners, should find mixers in the Citronic line to be an interesting option, and one well worth taking the time to check out.

For more information, contact: Novatec, 20-6415 Northwest Drive, Mississauga, Ontario, Canada L4V 1X1. Phone: 800-Novatec or 905-672-8811.

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BY ROBERT A. LINDQUIST

The soul of Mojo

Rane gear to make every system better

A pox on the house of whomever coined the term "user-friendly." It has become the most over-used and mis-used hyphenated term of the 1990s. Its use should be banned forever! Unfortunately, in evaluating this trio of products from Rane's Mojo line, there's no better descriptor than "user-friendly." In fact, forget user. They're just plain friendly, good to have around, warm puppies that require nothing more than a little rack space.

In an effort to find out the true meaning of Mojo, we tested the MQ302 Stereo Equalizer ($399), the MC22 Stereo Compressor ($299) and the MX22 Stereo 2-way Crossover ($299). Co-stars included two Ashly SRA 120 amps, two MTX power 15 subwoofers, two Bag End TA 12 JRs, a Denon DN1200F CDP, Aphex model 104 Aural Exciter with Big Bottom and various mixers including American DJ's new XDM-352 and Citronic's Raptor and Renegade.

E-QUE-TEE

First on the bench was the Mojo MQ302 Stereo Graphic Equalizer. An equalizer is an equalizer and, for the price, the MQ302 performed just as well, or better, than comparable models tested previously. It's quiet, effective and, with 30 bands, capable of giving you a very precise sound curve. Because it is a stereo EQ, adjusting any slider affects both channels simultaneously. One big plus is the use of a rotary knob (instead of a slider) that looks like one of the frequency cut/boost controls. Working in low light, it's really easy to cut the volume when you meant to adjust a frequency range. It can't happen with the MQ302.

As the compact unit uses up just one rack space, its size limits the distance the sliders have to travel. Boost and cut is ± 12dB. For easy hookup, balanced XLR and unbalanced 1/4" TRS jacks are provided on inputs and outputs. The MQ302 weighs just 5 pounds and is under 5.5 inches in depth, adding little to the load.

BI-AMPING MADE EASY

Next in the audio chain is Rane's Mojo MX22 Stereo 2-way Crossover. Again, simplicity is the key. On the front panel are controls for input level, low level, high level and crossover frequency. The latter is a 31-position selector which facilitates setting the crossover frequency between low and high outputs of both channels.

On the back panel are balanced XLR connectors for the left and right ins and outs. Apparently, there wasn't quite enough room in a single rack space to also include unbalanced connectors. Just as well. Balanced is always better.

The purpose of bi-amping with an active crossover is to get the most out of the system while achieving a uniform flat response. The best way to do this is with a realtime sound analyzer. The routine involves setting up a special microphone at a specified point on the dancefloor and then running pink noise through the system. At a typical DJ gig, such a procedure is impractical and unrealistic, especially if the room is full and there's a buffet set up on the dancefloor. More often than not you'll have to rely on your own experience and hearing to get maximum efficiency and the sound you want.

The MX22 can be used in three configu-

rations. First, it takes the place of a passive (unpowered) crossover in speaker cabinets with separate inputs for the high and low drivers. Simply set the crossover frequency as specified by the manufacturer.

You can also use the unit to reinforce bass by adding separately amplified subwoofers to a full-range system with internal passive crossovers. For most medium size DJ jobs, this would be the configuration of choice. With one amp for the full-range speakers and a second for the subs, the MX22 allows you to tailor the sound to the venue.

To get the right balance between the two, simply set up the system to play at the anticipated volume (assuming the room allows). Turn up the high level to the normal party volume and then slowly turn up the mono sub level on the back of the unit. You'll instantly hear your subs growl to life. Set the sub volume so you have plenty of head room. Once you begin controlling the

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continued from page 60

room volume with your mixer, any increase affects all speakers. This is especially important if you must balance the speakers at reduced volume. If the bass is too high at low volume, you'll run into massive distortion and possibly a busted driver when you crank it.

In our tests with the MTX subs, which do not require an active crossover, we were able to greatly multiply the efficiency of the system. Using a dedicated amp and the Aphex aural exciter, the added control of the crossover frequency turned these subs into real body slammers.

You can also use the MX22 to add subs to a system with separate high and low inputs; in essence, a combination of the above two configurations.

FRESH SQUEEZED

Rounding out this Mojo trio is the MC22 Stereo Compressor. This is, without a doubt, the easiest to use, best designed "crusher" we've tested. Before getting into how it works, here's a quick refresher on just what a compressor does.

Basically, a compressor is an automatic volume control. It quickly and accurately turns the music down when a music peak exceeds a preset level. This is known as the "threshold." The amount the volume is reduced is determined by the "ratio control." So the purpose of a compressor is to make loud passages softer. By keeping the loud signals under control, you can run your system louder. The quieter passages will be much louder and the loud passages will be tighter and more intense. If you have ever wondered how radio stations can maintain a consistent volume, regardless of what's on, it's because the audio signal is compressed before going to the transmitter. By adding a compressor to your audio chain, you'll find your system will sound louder, your voice will cut through better, you'll extend the life of your speaker drivers and you'll get fewer complaints about the sound being too loud.

Rane's MC22 makes adding a compressor to your system very easy. On the back panel are balanced and unbalanced inputs and outputs. Front panel controls are provided for input, threshold and ratio. An added feature is a dx noise reduction; this circuit reduces system noise when no signal is present (like between background music cuts).

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These products from Rane's Mojo line represent three of the best choices you have in sound processing gear. The MQ302 Equalizer packs 30 channels of EQ in a tiny package. The MX22 Crossover can help you achieve the benefits of bi-amping (bigger bass) in a simple, no-hassle fashion. And the MC22 Stereo Compressor is just one of the products that every DJ/KJ system should have.

One of the strongest selling points of Rane's Mojo line is the documentation. As good as these products are, the manuals explain setup and use in terms that even a novice can follow. Illustrations explain all the controls. Additional diagrams show a variety of hook-up configurations along with various cable assemblies, should you need to make an adapter cable.

Like Rane's well respected line of DJ mixers, this series of processors is designed to help you achieve the sound you need to get the crowd up and working their Mojos every time you hit the trail.

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SAVING YOUR BEST ON CD

How to bring those last few musical gems into the CD age

Not long ago, being able to transfer your favorite tracks from vinyl to CD was not practical or affordable. We now have the technology.

I was one of those mobiles who worked with a few toes in the CD world while holding on to my security blanket of over 150 singles and 12" LPs. Prior to each event, I had to decide how many turntables and CD players I should set up. Sometimes I would guess correctly and not play anything off vinyl. Other times, I would leave the turntables and records in the trailer only to find that the one spontaneous request that would have really wowed the client was outside. On occasion, I would put on a long song and hustle out to get a turntable and the requested song. It wasn't pretty. I finally decided that the only way I would find happiness was with a computer-based CD recorder.

I was one of those mobiles who worked with one foot in the CD world while still carrying a security blanket of over 150 singles and 12" LPs.

A MOUSE CLICK AWAY

To record your own CDRs (compact disc recordables) you'll need to invest in a decent computer with plenty of memory, a sound card, appropriate software, and a CD recorder. For more on this subject, see DJ Shopper's "Digital Recording" on page 67 of this issue. Because of the overall cost, you may want to consider sharing the system with some of your DJ colleagues.

The program that is used to convert sound into WAV files is called a sound editor; it allows you to take either the internal input from your CD-ROM player or an external input (i.e. turntable played through a receiver or pre-amp converted into a digital image). The normal rate for a CD recording is 44,000 samples, stereo at 16 bits. At this rate you will consume about 10*mb* of disk space per minute of recording. A 3:30 song will consume 35*mb*. This is necessary to retain the high fidelity you need. A lower sampling rate will use less space but result in a lesser quality recording. This is a moot point as you can't record more than 74 minutes on a CDR no matter how thrifty you get with the sampling. You might as well go for the best fidelity. Don't worry if you don't have more than 16*mb* of RAM. I actually had a 12 minute song on my 32*mb* system.

As you record your source music into the sound editor, don't worry about catching the first note exactly when you press record. Simply press record prior to the start of the song, allow a few seconds of nothing and then record the balance of the song. When done, press stop and the song in its entirety will be displayed visually.

You will see the "nothingness" recorded at the beginning and perhaps at the end. Zoom in on this portion, highlight it and delete it. You'll end up with a very tight, clean intro. "It Takes Two" by Rob Base can even be edited down to the exact "Hit It" beginning that we all love. If you press the stop button at the exact time the song ends, you won't have to edit both ends of the song.

Once in the sound editor, save it and record the next song. Repeat until you either run out of songs (74 minutes) or run out of drive space. If you exhaust your hard drive, the CD recorder allows you to record portions of the CDR without completing the session. You can add the second half of songs after you have recorded the first. Simply delete the recorded songs from your hard drive and repeat until all the songs are recorded onto the CDR. A CDR that isn't completed can't be played on a regular CD player. But when you complete a CDR, you can't add any more songs to it. So be careful. The preferred method is to have enough space on your hard drive for 74 minutes of music. That's why 700*mb* to 800*mb* is preferred.

DIRECT TO CD

If you are recording directly from CD to CDR, you don't have to load them in through a sound editor. The CDR recording software asks you where the source music is coming from, WAV file or CD. If it's CD, it will ask you to insert each source CD when needed.

Installing a CD recorder in your computer isn't as hard as it sounds. If you have the space for a half-height device and an available ISA slot, then you're set. Most current computers

come with this expandability. If you don't have the space in your computer, you could opt for an external drive that hooks up to your printer port. With Windows 95, the computer will detect the presence of the new hardware and validate it with you.

There are several different models of CD recorders on the market (see page 70). All include at least one blank CDR. I'm using a HP Surestore 6020 that promises a 2x writing capability. With CD recording, I wouldn't worry about hurrying the writing process—1x is only an hour. I've also been using TDK brand blank CDRs. They come in singles, 5 packs or 10 packs. There are other brands such as Maxell, Fuji and Hewlett Packard. All should work fine.

There is a computer caution that I should indicate. Windows 95 is a very powerful operating system, allowing you to have many active windows open with different programs running. If you wish to do any other computing while recording your songs onto the hard drive, it is strongly advised to have all of your windows opened and the documents loaded prior to recording each song. If, during the middle of a song, you decide to open another window or load another document, the system may suspend the recording of the song for a split second, perform the new task, and resume recording. The resulting song may have a skip in it as a result. You might not notice it when you are recording because you will be listening to the music coming directly from the source, not the actual recording. But you'll kick yourself when the skip is permanently recorded onto the CD.

When you're ready to write the CD, close every window and turn off any auto answering software like facsimile or e-mail. Basically dedicate the entire system to the writing process. It will take about an hour.

LEGALITIES

While this represents a serious investment beyond what one would spend on a cassette recorder to record all of your music for convenience, it is no more or less legal. In essence, you are making a working copy of music you already own, but this is debatable and has been the subject of numerous articles in *Mobile Beat* (see "The Truth About Making Tapes" September '96). Even if it was legal to sell your finished product (which it is not), you couldn't make a tangible business out of duplicating music because the process takes too long and the buying public won't pay for it.

FINAL ANALYSIS

I am more than pleased with my computer driven CD recorder. I'm now 100 percent CD and can attest that my MDJ setup is much easier with the absence of two turntables, and two boxes of vinyl. Best of all, I no longer worry about being level on outside events. Plus, acoustic feedback is eliminated as well as any skipping or jarring of the turntables from excessive dancing on older floors. The vinyl irony is that the turntable's last function is to record the remaining vinyl onto CD, effectively making it forever obsolete.

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DIGITAL RECORDING

The DJ shopper's guide to Audio CD RECORDING

BY HENRY COLLINS

PRICEY BUT PACKED WITH PUNCH

If you're thinking about doing serious CD recording and your wallet is a little thick, then you may want to give some thought to the CDR620 from Marantz. The unit can operate as a stand-alone recorder or with a PC or Mac front end. When paired with a Mac and Toast CD-ROM Pro software, the CDR620 becomes a powerful CD production system.

Chances are, like most DJs facing the digital revolution, you have given thought to converting your vinyl over to CD. The benefits are numerous and well worth considering. Then there are those musically-gifted DJs (aren't we all?), who are creating their own dance tracks and break beats and are looking to take the next step over to a recording career. If either of these scenarios fits you, then you will find the following information worthwhile.

In this age of the World Wide Web, satellite TV, dual microprocessor PCs, digital cameras and video CD, it gets really hard to think about the future of vinyl. No doubt vinyl mixing will endure for many years to come, but it is fast becoming a dying art.

Today the challenge lies in the digital domain and rightly so. Man invested many decades elevating music to its purist form, away from the "pops," "clicks," and "scratches" so reminiscent of aging vinyl. The digital domain offers a REAL feature for the serious mixologist but it is a road paved with bytes, bauds, AES/EBU, S/PDIF, SCSI, JAZ and ZIP drives. It can be a frustrating journey filled with viruses, head crashes and corrupted files. But for those who brave it all, it can be a truly satisfying and rewarding odyssey. That's enough brainwashing for now, let's talk technology.

PULSE CODE MODULATION

Commonly referred to as PCM, pulse code modulation is the science behind digital audio. With this technology, analog music is converted into computer binary code. Once translated into this form, the music can be exported to a number of data storage and retrieval systems including CDs, floppy disks, hard drives, Minidisc, ZIP drives, JAZ drives, well you get the picture. Best of all, this data can be transmitted via modem over a phone line or computer network for convenient distribution. The possibilities are endless.

Commenting on the future of distributed music, Nobuyuki Idei, president of Sony, had this to say to the readers of *Popular Science:* "There is the possibility of music distribution and music on demand via networks. But even if music is distributed to your home, you will need storage." Today the most popular storage device for digital audio is the compact disc.

CD RECORDERS

Today with a Mac or PC computer and about $1,200 worth of hardware and software you can burn your own CDs. Imagine creating your own compilation CDs from your present CD and record libraries. Or you may want to burn your own mix tracks which you can use to keep the action jumping while you sneak out to the restroom or grab a quick bite to eat. Think of the possibilities.

If you don't own a computer but still want to burn CDs, you can purchase the CDR620 CD recorder from Marantz. The unit sells for about $3,600 — about what you would pay for a computer, CD recorder and

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THE BUDGET-PRICED ENTRY FROM YAMAHA

The CDR400 (above) is one of four recordable CD drives in Yamaha's product line. The CDR400 and the CDR200 are available as external and internal drives. The CDR400 series offers 4X, 2X and 1X record speeds and 2X and 1X recording for the CDR200 series. All offer 6X playback and support CD-ROM, CD-ROMA, CDOI, CD-DA (digital audio), CD-extra and Video CD formats. The CDR400tx-PM ($899) and CDR200tx-PM ($599) are external drives for the Mac and PC. The CDR401ti-PC ($799) and CDR201ti-PC ($499) are internal drives for the PC.

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authoring software separately. I have lived with a unit for over a month now and have burned audio CDs and CD-ROM disks using a Mac with Toast CD-ROM Pro software.

The rack mountable CDR620 comes with a wired remote controller and has balanced XLR inputs and outputs, a SCSI port for computer hook up and RCA and XLR digital audio inputs and outputs. The CDR620 is an impressive and very versatile unit with direct recording capabilities that are not available with most computer-based CD recorders. If you're seriously thinking about doing major CD production, you might think about the benefits of a stand-alone CD recorder like the Marantz CDR620.

CD-R DRIVES

If you own a PC you can purchase a CD-R drive for as low as $499. In some instances, CD authoring software comes bundled with the drive. PC users running Windows 95 may download a free trial copy of Sony's revolutionary CDRFS (CD Recordable File System) software. Compatible with a wide range of CD-R drives that support packet recording, CDRFS makes CD-R drives as easy to use as hard disk and floppy drives (see sidebar on next page). Best of all, CDRFS software allows you to delete files as you would on any hard disk or floppy drive. Before purchasing any CD-R drive for use with the PC, make sure it supports incremental packet recording.

MAC USERS

Unlike PCs, Mac users have a more limited choice of external CD-R drives. There are, however, a growing number of Mac clones, such as Power Computing, Umax and Star Max that support PC internal drives. While hardware options might be limited for the Mac, there is an excellent choice of authoring software available.

One product available only on the Mac is Toast CD-ROM Pro software from Astarte. This powerful authoring product enables users to create a wide range of audio CDs and CD-ROMs. Priced at $359, Toast CD-ROM Pro offers write speed check verification and "drag and drop" user ease. I have used this software with the Marantz CDR620 and was very impressed with its operating ease and very user-friendly documentation.

PUTTING IT ALL TOGETHER

CD production, though simplistic in concept, requires some degree of computer knowhow. For example, CD-R drives are SCSI (small computer system interface) devices so users must be able to properly configure them for use with their computer. If you are currently using Jaz, Zip or Syquest drives, then you are already SCSI savvy.

One of the most efficient ways to burn a CD is to write all of your program material to the disc in one session. To accomplish this, you need to store all of your source material onto a hard disk for transfer to the CD-R drive. A typical CD can contain up to 650*mb* of data so you will need at least a 1*gb* hard disk or better. In addition, your audio files must be converted to a file format that is supported by your CD authoring software. A popular format used today for creating CD audio files is AIFF. Creating these files requires the use of audio editing software and a sound card. For Mac users, there's DigiDesign's Audio Media III audio interface board ($795) and ProTools mastering software ($795). On the PC side, Creative Labs

CD RECORDING SOLUTIONS FOR PC USERS

Creative Labs, well known for its SoundBlaster sound card, offers two products that can transform your desktop PC into a CD production studio. With the AWE64 Gold sound card and supplied Wave Studio software ($249) (left), you can record your mix tracks directly onto your computer's A/V-quality hard disk or external storage device. When you're done editing your audio tracks, you can burn your audio CD using Creative Labs' CDR-4210 CD Writer ($499) and supplied Easy-CD Pro® CD mastering software from Adaptec.

Affordable 2X write/6X read CD recorder

The CD2600 from Phillips is an internal CD-R drive for use in PCs. The CD2600 supports 2X recording and 6X reading for fast data throughput. The drive also supports Sony's new incremental packet writing function, making the CDD2600 ideal for data archiving and data interchange. Since the discs are recorded in accordance with the Orange Book specification, they can be read on all CD players. The CDD2600 CD-R drive retails for $499.

offers its AWE64 Gold sound card and supplied Wave Studio software ($249). In addition, Creative Labs also offers an internal CD-R drive, the CD-R 4210, for an affordable $499.

SHOULD I GO MAC OR PC?

If you're starting from square one and can't decide whether to purchase a Mac or PC, you may want to take a close look at the following considerations. It's no secret that Apple Computer has been going through financial hard times. A number of leading financial analysts and industry experts have raised serious concerns about the future of the company. Some feel that Apple has lost its competitive edge and may loose a large portion of its market share to Windows/Intel-based PCs. Not to mention (but I will), PC prices continue to fall while processor speeds increase. You can get a complete multimedia PC system with audio sound card, speakers, fax modem, monitor and Pentium processor with 16*mb* of RAM and a 2*gb* hard drive for about $1,800. A comparable Mac solution would cost over $2,000.

Another point worth considering is the fact that most third-party sound cards for the Mac are more expensive than comparable PC products. And since most CD-R drives for the Mac are external, you're spending $200 to $300 more than a PC-based system with an internal CD-R drive.

While it might seem that I am partial to PCs, let me just say I use a Mac Power PC and a Pentium processor PC. I will also add that if you go to a CD mastering studio, chances are they are using a Power PC with over $6,000 worth of hardware and software from Sonic Solutions.

WHY BOTHER?

Let's face it, your priceless vinyl collection is fast becoming irreplaceable. Of course you take great care of your records. You use the best record cleaning kits and you return them immediately to their sleeves after each use... yea right! No matter how carefully you handle your records, the only way you can protect them is by

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Sony makes CD-R drives easy to use

Sony Electronics has developed a new file system for CD-R (CD Recordable) drives that unleashes the full potential of 650*mb* CD-R discs. Called Sony CDRFS (for CD Recordable File System), it enables CD-R drives to be used as practical secondary storage devices by making CD-R technology as simple to use as a hard disk or floppy drive. Users can now easily save files of virtually any size to a CD-R disc without complicated commands and without a storage-hungry staging process.

"As prices of CD-R drives fall, users increasingly want to take greater advantage of the reliability, capacity and low cost of CD-R media and the large installed based of CD-ROM drives. However, the current file system's limitations have prevented wider use," said Dirk Peters, CD-R product manager for Sony Electronics' Component and Computer Products Group. "CDRFS takes those benefits and adds ease of use, making CD-R an ideal data archiving, distribution, and backup medium." He added, "Now everyone with a computer should consider having a CD-R drive on their desktop."

Until now, the CD-R file system has not been able to effectively write small packets of data to a CD-R disc. Because it employs packet recording, in which data is written in small "packets," CDRFS efficiently optimizes the placement of data on the disc without requiring a large hard disk "staging" area for data preparation. The result is that the CD-Recorder will effectively function like a hard drive or floppy disk. After inserting and formatting a CD-R disc, data can be copied to the disc by "drag and drop" or by using the familiar "Save As" command from the application software.

In addition, users can "delete" files as they would on a hard drive or floppy disk. (Because CD-R is a write-once technology, when data is "deleted" with CDRFS it is actually "hidden" from the user, but can be recovered later.) The CD-R drive seamlessly integrates into the operating system and becomes another convenient storage device. Any CD-R drive that supports packet recording and has the CDRFS read/write software can read and write a CDRFS disc. A CD-ROM drive that supports reading packet recorded discs needs only a Read Only driver to read a CDRFS disc. (All Sony CD-ROM drives read packet recorded discs; most other manufacturers' drives are expected to read packet recorded discs as well).

In addition, CDRFS has an option to include the Read Only driver and installer program on a CD-R disc when it formats the CD-R media. If this option is selected, each CD-R disc formatted with CDRFS will carry the Read Only driver and installer program so that users who receive a CDRFS disc will be able to install the software and read the disc. Sony is planning to distribute the Read Only file system driver at no cost through the Sony BBS (Bulletin Board System) and the company's World Wide Web site (http://www.ita.sel.sony.com/support/storage/cdrfs/lacdrfs.html).

CDRFS will support all major operating systems including Windows 95, Windows NT, Mac OS, OS/2 and UNIX. It is also expected to be cross-compatible so that a CDRFS disc created on one platform can be read on another.

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The pinnacle of CD recording

Pinnacle Micro has built its success almost exclusively around CD recording technology. The RCD 4X4 is a 4X reader/recorder drive available as a Mac/PC external drive and internal drive for the PC. Users can create CDs in many of the popular formats with CD authoring software from Pinnacle and other third party sources.

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not playing them. On the other hand, by transferring your record collection to CDs, you can play only the CD versions and preserve your vinyl collection indefinitely. You can also create your own personal CD compilations to meet a wide range of events and musical applications. Instead of carrying a milk crate full of records, you can get the job done with just a handful of your compilation CDs. For those who can afford to make the transition to burning your own CDs, I highly recommend it. It's one investment that will pay huge dividends in the years to come.

CD RECORDING HARDWARE AND SOFTWARE MANUFACTURERS

CD-R Drives

Creative Labs
1901 McCarthy Boulevard
Milpitas, CA 95035
Tel: 408-428-6600

Phillips Technologies
2099 Gateway Place
San Jose, CA 95110
Tel: 408-453-5129

Pinnacle Micro
19 Technology
Irvine, CA 92618
Tel: 800-553-7070

Sony Electronics
200 River Oak Parkway
San Jose, CA 95134
Tel: 408-955-0444

Marantz Professional
1000 Corporate Boulevard
Suite D
Aurora, IL 60505
Tel: 630-820-4800

Yamaha
6600 Orangethorpe Avenue
Buena Park, CA 90620
Tel: 714-522-9011

CD Authoring Software

Adaptec (Mac & PC)
691 South Milpitas Boulevard
Milpitas, CA 95035
Tel: 408-945-8600

Astarte (Mac)
689 East Country Road D
Suite 207
St. Paul, MN 55117
Tel: 415-285-0316

Pinnacle Micro (Mac)
19 Technology
Irvine, CA 92618
Tel: 800-553-7070

Incat Systems (Mac & PC)
1684 Dell Avenue
Campbell, CA 95008
Tel: 408-379-2400

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Sonic Inc. 3383 E. Layton Ave. Cudahy WI 53110 (414)483-5091 Fax(414)483-3344

BST CDD 356

Test Bench

The following components were used in the product evaluation.

Rack: Odyssey CMC 11014

Mixer: Pioneer DJM-500

Equalizer: Ashly GQX-3102

Turntable: BST PR 136

Amplifier: EV P1250

Speakers: EV T251

BST CDD 356
Suggested List: $1,099

BST
1220 Champion Circle
Carrollton, TX 75006
Tel: 888-BST-0014
Fax: 888-FAX-BST9

I THOUGHT I HAVE SEEN ALL THE MAJOR INNOVATIONS I WAS GOING TO SEE IN DUAL DECK CD PLAYERS THAT MADE ANY SENSE. ONCE AGAIN I HAVE BEEN JERKED BACK TO REALITY, BUT THIS TIME IT IS BY A RECENT NEWCOMER TO THIS MARKET, BST.

BY HENRY COLLINS

When you have reviewed DJ equipment as long as I have, it's hard to get excited about another dual deck CD player. You say to yourself, "What could they have possibly added this time that would make any real sense... maybe a cappucino machine?" It seems that the folks at BST must have been burning a lot of midnight oil and drinking espresso to come up with this innovative new CD player. Put the espresso on my tab.

A QUICK LOOK SEE

If you like the color green, you'll love the distinctive styling of the CDD 356—I'm partial to burgundy. This modular rack mount dual CD player features a slim profile remote control module and a two rack space CD transport unit. The remote control module's front panel is a virtual Christmas tree of indicator lights, illuminated displays and lighted pushbuttons. Despite the player's large surplus of controls and features, the control module's front panel is surprisingly uncluttered. All the buttons and controls were well spaced and laid out intelligently.

ONCE AROUND THE BLOCK

The prototype version of the CDD 356 that I reviewed came with operating material written in French. So my test drive was not as smooth as I would have wanted. On the other hand, I was able to decipher the player's features and functions in under an hour (30 minutes if you allow 15 minutes for table pounding and foot stomping).

A BEAT COUNTER

One of the most impressive features found on the CDD 356 was a beat counter designed to work with the CD player and BST turntables featuring a digital pitch display. A control cable from the turntable supplies the CD player with pitch change information for a real-time readout of BPM. A selector switch allows you to set the beat counter function for LP or CD.

To synchronize the beat counter to the turntable or CD, the CDD 356 features a tap button for tapping out the tempo. If you already know the beat count of the desired selection you can enter it in manually with two push-button controls. Once the beat count is entered, adjusting the pitch control on the turntable or CD transport results in a real-time BPM readout.

OTHER INNOVATIVE FEATURES

The CDD 356 also features Cue 1 and Cue 2 controls for setting two start markers anywhere within a track selection. The feature functioned flawlessly. A loop button allows you to create a near-seamless loop from the two cue markers.

A SOLID BUY

The CDD 356 offers a number of other convenience features such as a 10X function for quick indexing of large compilation and effects CDs and time-saving jogwheel controls. The CDD 356 is definitely well worth considering if you're looking to make a serious CD player purchase. Don't worry, an English version of the owner's manual will be included.

BST PR 136

IF YOU'RE LOOKING TO INTEGRATE CD AND VINYL INTO A SYSTEM WITH TOTALLY SEAMLESS MIXING EASE, THEN YOU HAVE COME TO THE RIGHT PLACE.

BY HENRY COLLINS

By now you are familiar with BST's CDD 356 dual CD player with source selectable beat counter. The PR 136 is one of two turntables in the BST line designed to work with the CD player's built-in beat counter display function.

NOT A TECHNICS 1200MK2

BST made no attempt at duplicating the styling of the Technics SL-1200MK2. The look and style of the PR 136 are uniquely BST. Like today's Technics turntable, the PR 136 also features a pop-up target light and sliding pitch control. One feature that is uniquely BST is a digital pitch display. This illuminated LCD display provides a visual indication of the turntable's speed setting, play/pause status and pitch readout. On the rear panel, the PR 136 features outputs for a phone jack remote start cable connection and a RCA jack for the beat counter function. The phono cables and grounding wire were removable for convenient upgrading or replacement. The turntable's base was made of molded plastic fitted with massive shock-isolating feet. The tonearm assembly lacks the solid feel of the Technics player but offers good tracking and cuing performance.

THE HANDS-ON TEST DRIVE

A touch of the start/pause control brings the platter up to playing speed in .6 seconds. Equally impressive was the platter's magnetic braking system. Touch the start/pause control during play and the platter comes to an abrupt halt. DJs who put track markers on their records will love this braking system.

On a few occasions we experienced platter runaway while back spinning the platter manually. Once again, I have seen this problem on several turntables with the exception of the SL-1200MK2.

BEAT MIXING

When used in conjunction with BST's CDD 356 CD player system featuring built-in beat counter, you can have a real-time display of the turntable's BPM count for use in precision beat mixing. With this system, you can perform seamless beat mixes from CD to vinyl and vinyl to CD with almost push-button ease (see CDD 356 review on page 72). The digital pitch display was also a real time-saving feature for vinyl beat mixing as well.

DJ FEEDBACK

I invited two DJs to check out the PR 136 and get their feedback on the player. Both DJs spin only vinyl. Once they got over the fact that it wasn't a Technics turntable, I was able to get some useful feedback from them. Both commented positively on the turntable's start-up time and braking. They were very impressed by the braking. Both DJs fell in love with the digital pitch display and commented that this was a very useful feature for beat mixing. Initially, both expressed some discomfort with the tonearm, referring constantly to the "heavier feel" of the SL-1200MK2. After playing with the turntable for a few mixes, both DJs quickly adjusted to the lighter feeling tonearm.

FOR THE RECORD

The SL-1200MK2 has etched an almost indelible impression on the minds of the DJ community as the turntable of choice. Those DJs willing to look beyond the SL-1200MK2 will find that the PR 136 offers some very some impressive performance features at a very appealing price.

Test Bench

The following components were used in the product evaluation.

Rack: Odyssey CMC 11014
Mixer: Pioneer DJM-500
Equalizer: Ashly GQX-3102
CD Player: BST CDD356
Amplifier: EV P1250
Speakers: EV T251

BST PR 136
Suggested List: $489.60

BST
1220 Champion Circle
Carrollton, TX 75006
Tel: 888-BST-0014
Fax: 888-FAX-BST9

GEMINI PT-2000

IN AN ATTEMPT TO WIDEN ITS MARKET SHARE, GEMINI HAS MADE A BOLD MOVE ON SACRED SOIL. WE TOOK A LOOK AT THE PT-2000 TO SEE JUST HOW IT STACKED UP AGAINST THE REST.

BY HENRY COLLINS

Test Bench

The following components were used in the product evaluation.

Rack: Odyssey CMC 11014

Mixer: Pioneer DJM-500

CD Player: Pioneer CDJ-500 II

Equalizer: Ashly GQX-3102

Tape Equipment: Marantz PMD510,

Amplifier: Pioneer M-V3000

Gemini PT-2000
Suggested List: $619

GEMINI
1100 Milik Street
Carteret, NJ 07008
Tel: 908-969-9000
Fax: 908-969-9090

Close one eye and glance at the PT-2000 and you'd swear you were looking at the Technics 1200MK2. With the obvious exception of the Gemini logo and model number, the only clues that give it away are the top-mounted power switch and 12-volt XLR lamp socket. The PT-2000's cosmetic finish is impressive and well capable of competing with the 1200MK2 in a beauty pageant.

A QUICK TOUR

The platter on the PT-2000 has smoothly sloped strobe markings and a pop-up target light. The stop/start, speed controls and strobe light share the same functionality and real estate as those on the 1200MK2. Moving over to the sliding pitch control, we find a variable pitch range of ±10% (the 1200MK2 has ±8%). And, like the Technics model, the sliding pitch control on the PT-2000 offers the same smooth, responsive performance, but with a wider pitch control range.

THE BUCK STOPS HERE

As you would imagine, Gemini had to shave a few corners here and there to keep the PT-2000 price competitive. The good news is, they did so very sparingly. The tonearm assembly offers good tracking performance. The horizontal cross member on the Technics' tonearm gimbal support is wider and sturdier than the Gemini turntable to help prevent linear skewing. We must keep in mind, though, that the Technics' design is over 20 years old and reflects a period when professional cartridges had higher tracking forces when compared with today's lighter tracking models. The tonearm on the Gemini PT-2000 is in keeping with the performance parameters of today's popular DJ cartridges. Our test cartridge was, of course, the legendary Stanton Trackmaster AL-1.

TECHNICS SL-1200MK2

MOVING ON TO THE MOTOR

The direct-drive motor used in the Technics turntable is a patented design that incorporates the platter as an integral part of the motor's design. It has been rumored that the patent has expired but I haven't seen this motor popping up on anyone's turntable... including the PT-2000.

The motor on the PT-2000 has an enclosed housing and the platter sits directly atop the flywheel. Two guide pins extending from the underside of the platter are inserted into two holes in the flywheel to insure slip-proof performance. The motor's quartz servo-controlled circuitry insures speed accuracy with a respectable wow and flutter spec of 0.01% WRMS.

TRUE GRIT TIME

After hovering over the PT-2000 for nearly two hours, looking for differences and similarities to the 1200MK2, it was time to put the pedal to the metal or, in this case, vinyl. Turntable start-up time was a head-jerking .6 seconds and braking was definitely airbag quality. We did, on a few occasions, experience some platter runaway during manual back spinning. For the record, I have encountered this phenomenon on a few turntables featuring OEM (original equipment manufacturer) direct-drive motors I have not been able to put my finger on the cause. One logical guess is that everyone might be using the same motor.

One problem that Mobile DJs frequently encounter with turntables is acoustic feedback. Put a turntable too close to the sound field and you have an instant howling dog chorus. I tapped on the PT-2000's base with the tonearm on and off the record. With the tonearm off the record, the tapping was barely audible. When the tonearm was placed on the record, the tapping noise was comparable to that of the 1200MK2. Either way, be sure to bring some foam rubber to place under the turntable to reduce potential feedback problems. Even the Technics turntable isn't immune to this problem.

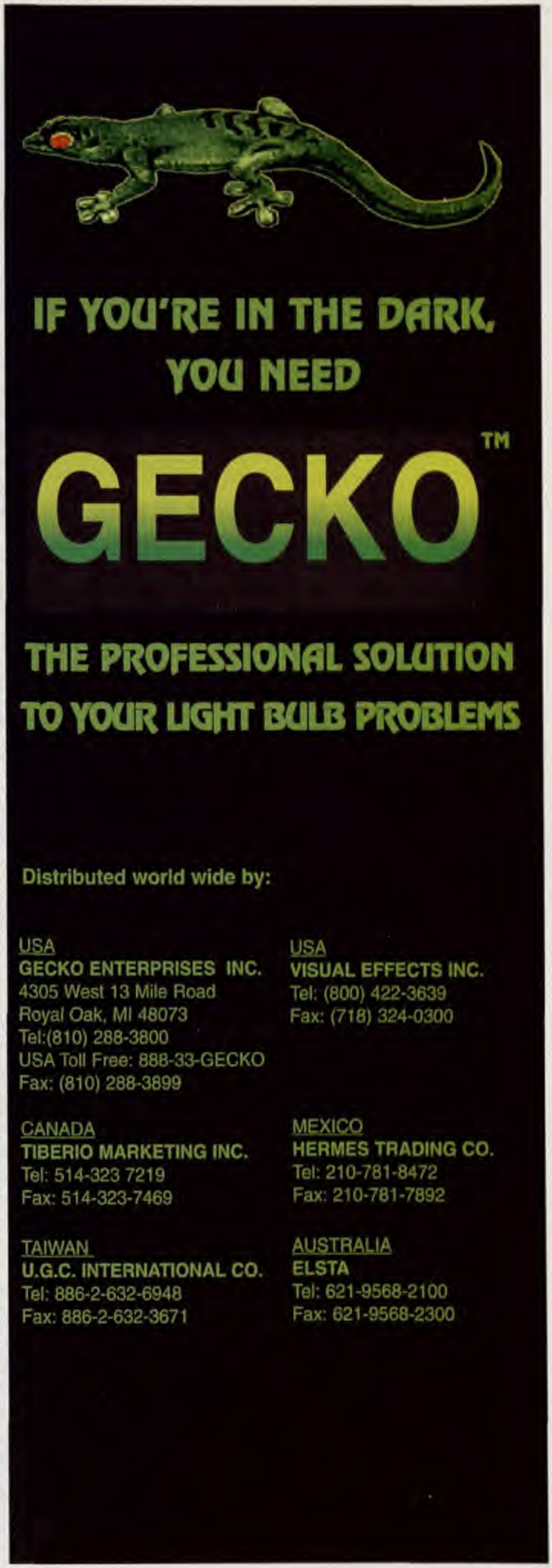
THE FINAL SCORE

The PT-2000 is an excellent example of Gemini's determination to be the No. 1 DJ equipment manufacturer in the world. No other company has had the guts to go toe-to-toe with the long reigning champion of DJ turntables. I must take my hat off to Gemini for their courage.

I introduced two DJs to the PT-2000 to get their response. Both indicated that they were impressed with the turntable but said that the Technics SL-1200MK2 was still their turntable of choice. I also asked, if they were unable to purchase the Technics, would the PT-2000 be their second choice? The response was a resounding, "YES!"

A REAL ALTERNATIVE

Technics has enjoyed a virtual turntable monopoly with their SL-1200MK2. The product has seen no real innovations in over 20 years with the exception of some recent gold plating for their new limited collector's edition. I am happy that Gemini has stepped up to the plate and taken a swing at the ball. While I can't say the PT-2000 is a better turntable than the SL-1200MK2, I don't think that was Gemini's intention. I can say with all confidence that the PT-2000, priced $100 less than the 1200MK2, is possibly the best value in turntables.



YAMAHA MD-4

Test Bench

The following components were used in the product evaluation.

Rack: CSL Super Table

Mixer: Pioneer DJM-500

CD Player: Pioneer CDJ-500 II

Equalizer: GLI GQ 2010

Tape Equipment: Marantz PMD510,

Amplifier: Pioneer M-V3000

Speakers: Pioneer S-V7000

Yamaha MD-4
Suggested List: $1,199.

YAMAHA CORPORATION
6600 Orangethorpe Avenue
Buena Park, CA 90620
Tel: 714-522-9011

THE 4-TRACK MINIDISC RECORDER MARKET HAS TAKEN OFF IN RECENT MONTHS WITH PRODUCTS FROM SONY, TASCAM AND YAMAHA. WE WANTED TO TAKE A LOOK AT ALL THREE RECORDERS BUT OUR EFFORTS RESULTED IN ONLY ONE... YAMAHA'S MD-4.

BY HENRY COLLINS

MiniDiscs have done to digital recording what 3 1/2-inch floppies have done to the computer industry. They are sturdy, compact in size and offer up to 74 minutes of 2-track digital audio recording capability. An increasing number of professional DJs are archiving their vinyl and CD music collections to MiniDisc. For those DJs looking to take that extra step over to 4-track MiniDisc recording, Yamaha's MD-4 may be just the ticket.

A QUICK TOUR

The MD-4 is a portable 4-track digital recording studio. It features four input channels, each with a standard phone jack for mic and line sources. Additional inputs and outputs include two stereo subs, stereo out, monitor out, track direct out and Aux Send and Return.

On each input channel, the MD-4 features a rotary gain, high, mid and low tonal controls, two group assign pushbuttons, a rotary pan, an input selector and level adjustment slider. The main section includes group assign buttons for the Aux Return and Stereo Sub In, along with their corresponding level controls. There are four cue level controls, one for each channel, monitor select pushbuttons and corresponding level control. A single slider provides main program level control adjustment.

Transport and data controls include a number of functions too numerous to list or discuss in this article. I will say, however, that the MD-4 offers a comprehensive mix of controls designed to facilitate recording, track search and program editing. A number of programmed and automated functions took the hassle out of routine and repetitive recording tasks.

THE RECORDING SESSION

As previously mentioned, the MD-4 features 1/4-inch phone jack inputs. This, I thought, was rather strange since most mics are fitted with XLR connectors. Yes there are adapters, but this all defeats the purpose of balanced XLR connectors. With all this in mind, I feel that the MD-4 is better suited for recording line level sources.

I took the stereo line outputs from two Pioneer CDJ500II CD players and fed them to the MD-4. This enabled me to lay down stereo tracks from both players onto MiniDisc and remix them together with total precision.

Another advantage to this method of remixing is it allows you to extend the pitch range of your CD player or turntable. Let's say your CD player is pitched up to its maximum setting and it is still not quite fast enough for your mix application. You can record the selection at a slower pitch on the MD-4 and then adjust it back to its normal playback speed, effectively increasing the pitch of the selection.

REAL POTENTIAL

The MD-4's stereo MiniDisc playback capabilities and 4-track recording functions offer incredible remix opportunities for DJs who are willing to make the investment in time and money.

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What's all this talk about MiniDisc?

Size comparison of a MiniDisc with a standard 3 1/2-inch computer disk.

Sony developed MiniDisc as "the cassette of the future" — the digital recording format that complements CDs. MiniDisc's compatibility with compact disc is obvious: You get crystal clear digital sound from a laser-read optical disc that offers instantaneous access to any track on the disc (no more waiting for tapes to rewind and fast forward). You even get CD-type features like shuffle play and optical digital input for convenient and ultra-accurate direct digital recording from CD players that have an optical digital output.

With MiniDisc, you also avoid many of the disadvantages associated with tape-based formats, such as limited shelf life, susceptibility to breakage, and sound quality deterioration over time (you can re-record a blank MD up to a million times without degradation!). But at the same time, you retain the key features that helped make cassette so popular: small size, easy portability, and versatility (MD is perfect for making mix recordings from CD, FM, etc., or for archiving LP and cassette collections).

MiniDisc also offers a number of convenient and very useful features that cassette and other analog formats will never be able to offer. Thanks to a user-editable table of contents and easy character input, you can: change the playback order of tracks without having to re-record them; divide or combine tracks any way you want; instantly erase any individual track or an entire disc; and add disc and track titles that appear on the player's display panel (great for labeling mix MDs with artists, titles, and other reference information that could never fit on the outside of the cartridge!).

IT'S HOT

Two lighting effects for the price of one

The exciting and innovative Bi-Star from VEI is actually two separate effects in one fixture. The unit features a wired remote controller that enables you to select from round multicolored beams that scan back and forth to crisscrossing flat beams that dance around the floor. Makes an exciting centerpiece and is lightweight for Mobile DJ applications. Comes complete with lamps, wired remote and mounting bracket.

Visual Effects, Inc.
3639 Dyre Avenue • Bronx, NY 10466
Tel: (800) 422-3639 • Fax: (718) 324-0300

Go Ballistic!

American DJ Supply's new Ballistic will blow away the crowd at any club, party or entertainment venue. This amazing sound-activated unit combines three hot ADJ effects in one: the Lunar, Hyper-Moon and Funnel. At the same time, the Ballistic creates a color-changing super moonflower that emulates the second effect, the Hyper-Moon. Its dichroic beams follow the Hyper-Moon's "hyper" motion of not only rotating like a traditional moonflower, but also sweeping from side to side. Weighing just 25 pounds, the Ballistic is both ideal for mobile and permanent club installation. Suggested List: $524.99

Pioneer New Media Technologies, Inc.
2265 East 220th Street • Long Beach, CA 90810
Tel: (310) 952-2111 • Fax: (310) 952-2990

All the colors of the rainbow

The Magic Flower™ by Ness is a new innovative sound activated special effects fixture. It projects a moonflower effect swinging up and down and left to right while changing colors all to the beat of the music. Magic Flower™ features eight colored lenses, motorized reflector with multifaceted mirrors and one 300W 64514 or 64516 lamp. The fixture is made of sturdy sheet metal and is fan cooled for safe, reliable operation. Magic Flower™ can be mounted in any position and is perfect for mobile and permanent installation.

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More power for your dollar

The CS800S is popular among musicians for its well balanced blend of price and performance. The amp delivers 600 watts of continuous power per channel into 2 ohms and 420 watts into 4 ohms. This two-rack space amp also offers optional input and output modules which include 2-way/3-way crossover, Speakon® connectors and standard input/output boards. All metal TO-3 output transistors provide greater thermal performance than popular plastic devices. Suggested List: $799

Peavey Electronics Corporation
711 A Street • Meridian, MS 30301
Tel: (601) 483-5365 • Fax: (601) 486-1278

The British are here!

The Brits are back with another hot mixer... the GMX-9. This 19-inch mixer features four stereo and two mic channels and accommodates two phono, five line and four mic sources. Dual gain controls on each channel allow for adjustment of each input source. Other advanced features include assignable crossfader, three-band slider EQ on each channel, transformer pushbuttons and expandable Bus with separate master and booth outputs.

KAM
3044 Center Avenue • Fort Lauderdale, FL 33308
Tel: (954) 566-2997 • Fax: (954) 561-7396

A revolution in DJ mixing

KAM's new GMX450 sampling mixer is breaking new ground with some revolutionary mixing features. The assignable sampler offers 16-second record time and "varispeed" adjustment. The mixer's two-channel configuration supports two phono, two line sources and one mic. A unique Autofade feature automatically fades the program material for voice-over announcements. The mixer's clean design and uncluttered mixing board make it ideal for competition and "scratch" mixing. Suggested List: $259

KAM
3044 Center Avenue • Fort Lauderdale, FL 33308
Tel: (954) 566-2997 • Fax: (954) 561-7396

New high-performance value microphones from AKG

The new AKG Emotion Series is designed specifically for live performance applications and will initially consist of two models: the D770 and D880. The D770 is a dynamic cardioid instrument and vocal microphone with a suggested list price of $100. The D880 is a super cardioid vocal mic with a suggested list of $110. Both mic offer superior low handling noise and high output than commonly found in low-cost mics.

AKG
Air Park Business Center 12 • 1449 Donelson Pike
Nashville, Tennessee 37217 • Tel: (615) 399-2199

New userfriendly Vocalist from DigiTech

The Vocalist Performer from DigiTech is designed for the singer who desires natural-sounding harmonics, but doesn't want to be bogged down with MIDI and complicated electronic devices that seem too expensive, appear to waste time and detract from the user's creativity. Easy to operate, the singer simply selects the key of the song from the font-panel control, the number of harmonics and their relation above, on or below the lead vocal, and they're ready to go. The volume of each voice may be independently adjusted via the machine's front-panel mix controls. The Vocalist Performer is compact and ideal for karaoke and other live vocal applications.

Digitech
8760 South Sandy Parkway • Sandy, UT 84070
Tel: (801) 566-8800 • Fax: (801) 566-7005

Peavey in the house

A well known name among professional musicians, Peavey is fast becoming a leading name in DJ products. Proof of this is Peavey's four-channel PM1000 mixer. This full-size 19-inch board offers inputs for four phono, four Line sources and two mics. Three-band EQ is available on each input channel with an adjustable range of ±12dB. Other progressive features include: selectable automatic voice-over, earcup assignable cue source monitoring, level trim controls on each input channel and high slew rate, and ultra-low noise mixer circuitry.

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IT'S HOT

Say goodbye to dry ice

Stop spending money on dry ice or liquid nitrogen foggers. White Fire is the first fogger of its kind to run on ordinary ice cubes. It uses a nontoxic, water-based fog fluid that is orderless, nonstaining and will not irritate eyes, nose or throat. White Fire is made of steel and high impact ABS plastic. It features an automatic timer operation, wired remote and built-in pump for water removal. It holds 50 pounds of ice and services a coverage area of 5,200 square feet. Made in the USA. Patent pending. Suggested List: $2,000

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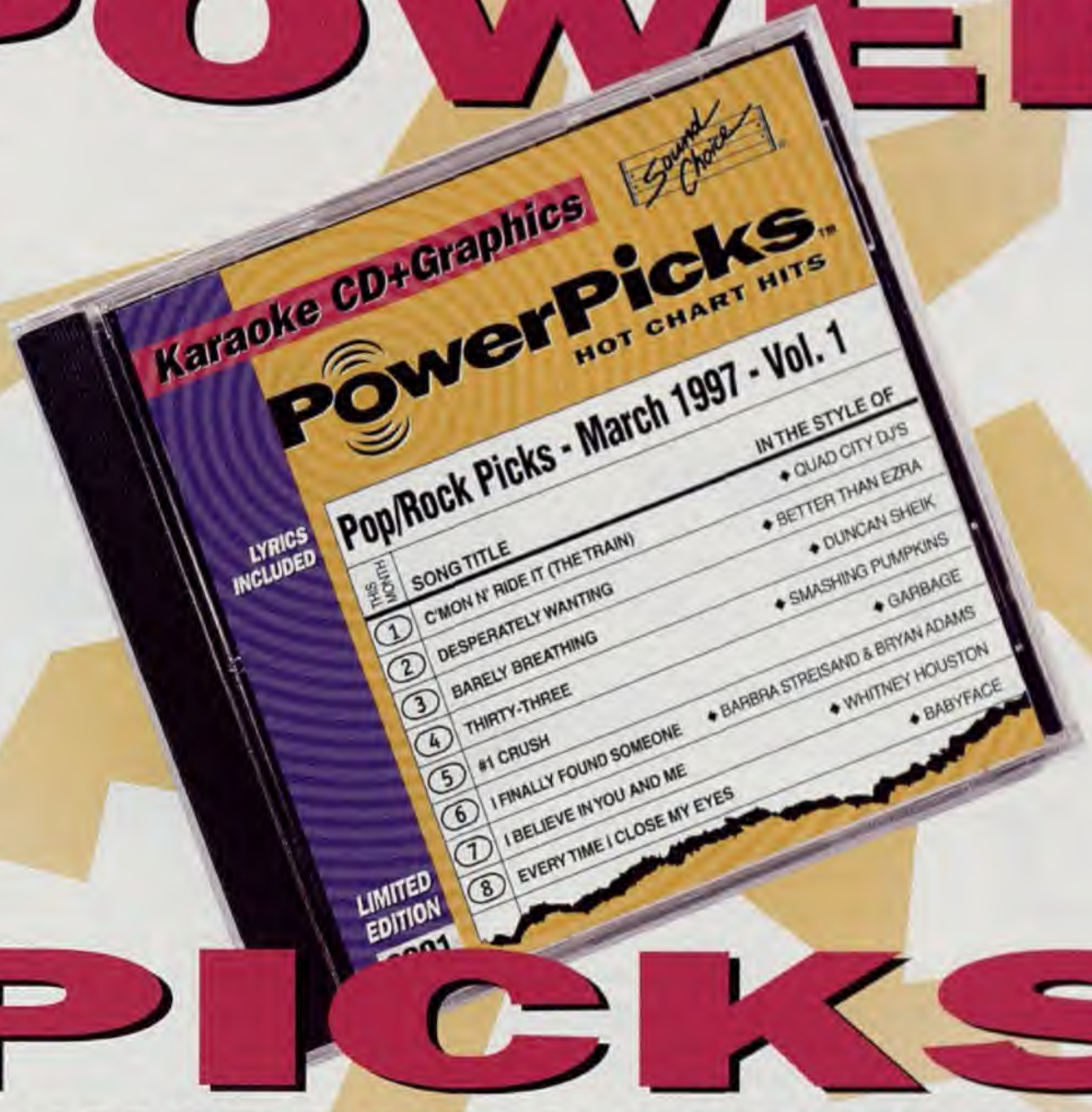
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3 BARELY BREATHING ◆ DUNCAN SHEIK
4 THIRTY-THREE ◆ SMASHING PUMPKINS
5 #1 CRUSH ◆ GARBAGE
6 I FINALLY FOUND SOMEONE ◆ BARBRA STREISAND & BRYAN ADAMS
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PARTICIPATION DANCES

THE HITS JUST KEEP COMING!

BY FRED SEBASTIAN

Greetings readers and thank you for your compliments on this column; they are greatly appreciated. I am thrilled to tell you about a compilation we've located of classic older participation dance songs that have long been out of print—until now! Also included is the original "Bristol Stomp" by The Dovells which most recently has only been available on illegal CDs. Yet another compilation, that could be considered participation, is the new and perhaps the best "Pro Dance" ballroom release. Also in this issue, we discover those "Jive Bunny" albums just keep coming. If the previous eight releases are any indication, DJs will just keep buying and buying.

Some other hot stuff ahead is "Party Mix USA." The hottest selling country dance compilation of '96 has a follow up. You'll also find new killer dance tracks from three leading authorities in dance music. And a new compilation that takes the Jock Rocks and Jams to a new arena. So read on, and thanks again.

CLUB MIX '97

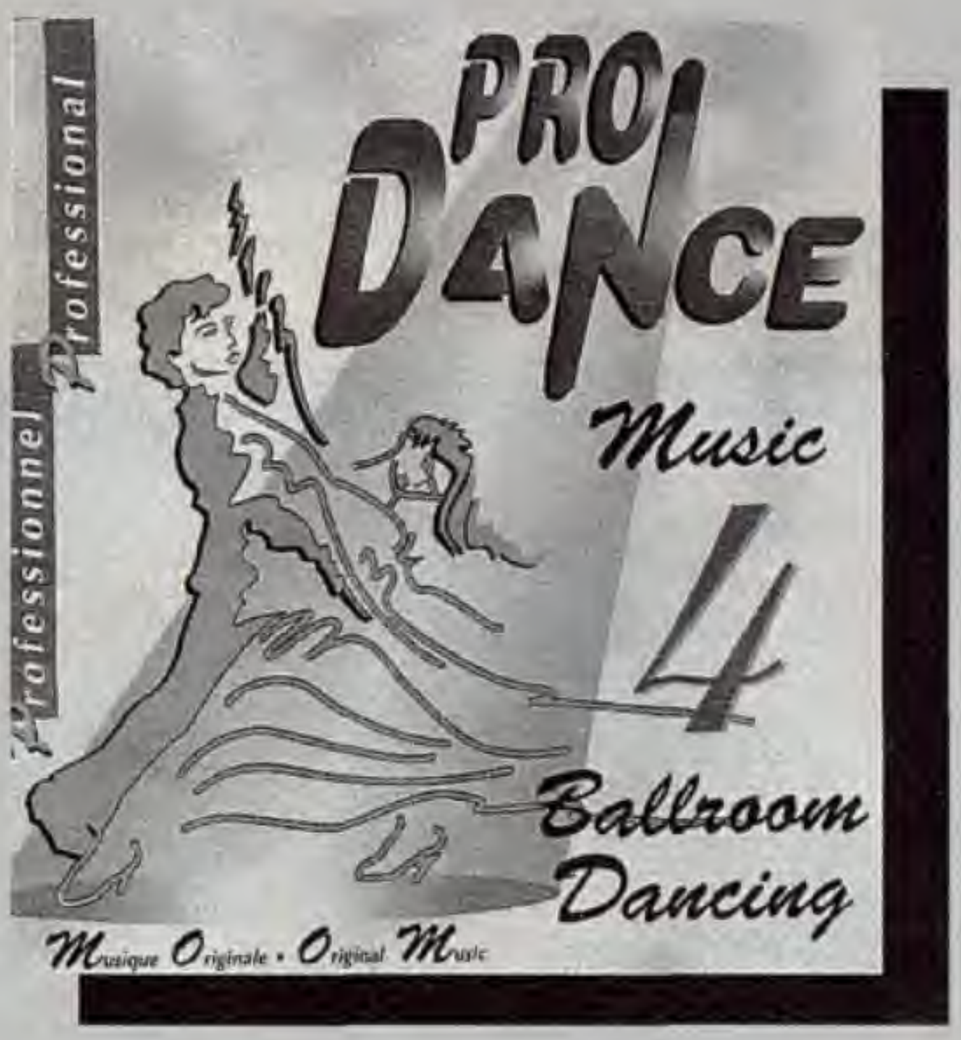
A U.S. release presently being sold on TV to rave reviews and also available through DJ music suppliers is "CLUB MIX '97." It includes two CDs of many of today's hottest dance tracks mixed for continuous play or trackable to specific tracks. These are mostly prime time cuts. Complete tracks are:

C'mon & Ride It (The Train) (Remix Edit)	QUAD CITY DJ'S
Jellyhead (Motiv 8's Pumphouse 7" Edit)	CRUSH
Boom, Boom, Boom (Radio Version)	OUTHERE BROTHERS
Walking On Sunshine (Lenny B's Club Mix)	THE JAH BOYZ w/ CHARLIE CASSANOVA AND IAN STARR
Tha Crossroads (DJ U-Neeks Mo Thug Remix)	BONE THUGS N' HARMONY
Bohemian Rhapsody (Radio Mix)	THE BRAIDS
Tell Me	GROOVE THEORY
I Wanna Be With You	FUN FACTORY
D.J. Girl	KATALINA
Feels So Good (Show Me Your Love) (The Show Tape Mix)	LINA SANTIAGO
Your Lovin' Arms (Tee's Miami Club Mix)	BILLIE RAY MARTIN
If Madonna Calls (Jr's House Mix Radio Edit)	JUNIOR VASQUEZ
Sweet Dreams (Club Mix)	LA BOUCHE
One More Try (Radio Edit)	KRISTINE W.
Total Eclipse Of The Heart (7" Edit)	NICKI FRENCH
Theme From Mission Impossible	FC 7
The Roof Is On Fire (House Mix)	TOO KOOL CHRIS
Are You Ready For Some More	REAL 2 REEL
Jazz It Up	ERICK MORILLO PROJECT
Move Your Body (Radio Edit)	RUFFNECK w/ YAVAHN
Come And Get Your Love (Remix Edit)	REAL MCCOY
Come Go With Me (Remix)	EXPOSE
Keep On Jumpin' (Tee's M.T. Freeze Mix)	TODD TERRY MARTHA WASH & JOCELYN BROWN
Macarena	LOS DEL MAR

DANCE MUSIC AUTHORITY VOL.3

In association with the *Dance Music Authority Magazine*, "DANCE MUSIC AUTHORITY Vol.3" dishes out great dance tracks both new and old on this domestic CD. In this issue:

Voo-Doo Believe? ..... DATURA
Mr. Vain ..... CULTURE BEAT
Sinful Wishes ..... OUTTA CONTROL
Tonight Is The Night ..... LE CLICK
Love And Pain ..... CAPTAIN HOLLYWOOD
Give Me The Light ..... ICE MC
My Radio ..... JK
Jellyhead ..... CRUSH
Take Me Away ..... CULTURE BEAT
Pray ..... DJ BOBO
Mallorca ..... LOFT
Me & You ..... ALEXIA & DOUBLE YOU
Take Your Chance ..... FUN FACTORY
Wonderwall ..... JACKIE O'
Point Of No Return ..... CENTORY
This Time I'm Free ..... DR. ALBAN



PRO DANCE VOL.4

Endorsed by the Fred Astaire Dance Studios and made in association with the Professional Ballroom Dancers Association of Canada, the new **"PRO DANCE Vol.4"** is said to be their best volume of today's ballroom muisc yet! It includes dances. Tracks are:

Marino Sin Capitan (Cha Cha Cha) ..... DON FRANCISCO
Tu Voz (Rumba) ..... EDDY HERRERA
Jump In The Line (Samba) ..... KLAUS HALLEN ORCHESTRA
Rock Your Baby (Slow Jive) ..... ROSIE FLORES
Red Hot (Jive) ..... MARCIA BALL
La Balladora (Merengue) ..... EDDY HERRERA
Son De La Loma (Mambo) ..... FRUKO & ORQUESTA
If I Were A Painting (Waltz) ..... KLAUS HALLEN
Jealousy (Tango) ..... ROSS MITCHELL
Starlight Express (Foxtrot) ..... WERNER TAUBER ORCHESTRA
Vogelhandler (Weiner Waltz) ..... WERNER TAUBER ORCHESTRA
Heureka (Paso Doble) ..... ERIC BACHMANN ORCHESTRA

JIVE BUNNY PARTY CRAZY

Because they're good, the bunny keeps going and going, and going. Here's the newest "JIVE BUNNY PARTY CRAZY" to come out of its hole.

Crazy Party Mix:
Crazy Party Theme / Oh Suzannah / Yellow Rose Of Texas / Flight Of The Bumble Bee /Yankee Doodle / Scotland The Brave / When The Saints Go Marching In / Blue Tailed Fly / Entry Of The Gladiators / Shortening Bread / Chopsticks / Sailors Horn Pipe / The Hokey Pokey / March Of The Mods / Tom Hark / One Step Beyond / Hoots Mon / Can Can / Chattanooga Choo Choo
Glenn Miller Medley:
In The Mood / Little Brown Jug / American Patrol / Pennsylvania 6-5000
The Roaring Twenties:
The Charleston / If You Knew Susie / Toot Toot Tootsie Goodbye / I'm Looking Over A Four Leaf Clover / Ain't She Sweet / Bye Bye Blackbird / Yes Sir, That's My Baby / The Charleston Hoedown

PARTY MIX USA

Virtually a "Best Of" of the first three volumes "PARTY MIX USA" is a two-CD import derived from the Party Mix's history of keepin' em dancin'.

TOTAL RECALL - Party Mix (9:07)
Total Recall Intro / Owner Of A Lonely Heart / Situation / Into The Groove / I Can't Wait / Freeway Of Love / How Will I Know / Power Of Love / Relax / Heart Of Glass / Bette Davis Eyes / West End Girls / Caribbean Queen / Everything She Wants / Billy Jean / Recall Total Recall
BRITISH INVASION MEDLEY: (7:38)
British Invasion Intro Song / Please Mr. Postman / Black Is Back / Twist And Shout / You Really Got Me / Light My Fire / Bus Stop / Do You Love Me / Bits And Pieces / Glad All Over / The Letter / Gimme Some Lovin' / Henry The VIII
DISCO MEDLEY: (13:04)
Disco Medley Intro / More More More / Good Times / We Are Family / Car Wash / I Will Survive / Don't Leave Me This Way / Le Freak / Funky Town / YMCA / You Should Be Dancing / Disco Inferno / Born To Be Alive

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LADIES OF THE 80'S MEDLEY: (6:34)
Intro Groove / Hot Stuff / Bad Girls / Sweet Dreams (Are Made Of This) / Physical / Venus / Jump (For My Love) / Call Me / Mickey
BRITISH INVASION II MEDLEY: (9:10)
Intro Groove / Hot Legs / Let's Dance / If You Think I'm Sexy / Philadelphia Freedom / The Bitch Is Back / Island Girl / Shock The Monkey / Saturday Night's Alright For Fighting.
ROCKIN' & ROLLIN' MEDLEY: (7:08)
Intro Groove / Splish Splash / Summertime Blues / Peggy Sue / Great Balls Of Fire / Whole Lotta Shakin' / Good Golly Miss Molly / Who Put The Bomp / Rockin' Robin / Shake Rattle & Roll / The Twist / Johnny B. Goode.
DISCO MEDLEY II: (8:32)
Intro Groove / Stayin' Alive / The Hustle / That's The Way I Like It / Got To Be Real / Boogie Oogie Oogie / I Feel Love / Never Can Say Goodbye / Macho Man / Shame / Super Freak .
LATIN GROOVE MEDLEY: (7:32)
Intro Groove / Hot Hot Hot / Bamboleo / Volare / Bamboleo Reprise / Conga / Que Te Pasa / La Bamba / Latin Groove / Taj Mahal / Upa Neguinho / Zazueira / A E I O U Ypselum / Fio Maravilla / Brigitte Bardot / Caramba Galileo Da Galileia / Pais Tropical / So Fla Fla / Brazil
EL RANCHO GRANDE: (5:14)
El Rancho Grande Intro Groove / El Rancho Grande.

DJS TAKE CONTROL

More and more DJs in the U.S. are reaching celebrity status; three leading DJs have mixed their talents impressively on their own CDs in the new three-CD "**DJs TAKE CONTROL.**" Each DJ has selected their own

cuts of great new music to show off their expertise in the art of mixology. Twelve-inch versions (also trackable) are included.

CD 1: Mixed By Tony Humphries

Bring It Back To Love ..... GERIDEAU
I Know A Place ..... VICTOR SIMONELLI
Philadelphia ..... BLACK SCIENCE ORCHESTRA
Alright ..... ARMAND VAN HELDEN
I'm Your Brother ..... ROUND ONE
Never Leave You Lonely ..... DIVA CONVENTION
My Love (MAW Mix) ..... MICHAEL WATFORD
Never Gonna Be The Same ..... MONE
Goodtime (MAW Mix) ..... JAZZMINA
Sailaway ..... CARL E.
Good Love ..... XAVIERA GOLD
I Want It (Real Love) ..... SAUNDRA WILLIAMS
Soul Roots ..... EDWARD'S WORLD
Feeling ..... URBAN GENERATION
Let Me Show You Love ..... ROMANANTHONY
Hideaway (Orig. Mix) ..... DE'LACY
House Is A Feeling ..... SUNDAY SCHOOL
Release It ..... SIGNAL HILL

CD 2: Mixed By Junior Vasquez

Elevate Your Mind ..... KINGSIZE
Welcome To The Factory ..... ANGEL MORAES
The Conga Trip ..... BABY BUMPS
Kick It In ..... KEITH LITMAN
Slumberland ..... SOLITAIRE GEE
Radikal Bitch ..... ARMANDO
Didn't I Know ..... EG FULLALOVE
The Way ..... J. DANIEL
Censored ..... KAMASUTRA
Your Loving Arms ..... BILLY RAY MARTIN
Don't Leave Me This Way (Remix) ..... THELMA HOUSTON
Let's Start Over ..... PAMELA FERNANDEZ
Drop A House ..... URBAN DISCHARGE
Get Your Hands Off My Man X
Love Me Tonight ..... JD BRAITHWAITE
As I Am ..... SOUND OF ONE
Body To Body ..... SHADES OF LOVE
May I Have The Mayonnaise ..... EATING HABITS

CD 3: Deep Dish

Be Free ..... BASEMENT JAXX
I'm So Grateful ..... K.O.T. w/ DENSAID
Let It All Out ..... WORK SESSION 3
Satori (Remix) ..... SATORI
Sex On My Mind (DJ Pierre Mix) ..... URBAN SOUL
Heaven Knows ..... ANGEL MORAES
Hideaway (Deep Dish Mix) ..... DELACY
The Search ..... TRANCETTERS
Until We Meet Again (Hani's Mix) ..... URBAN SOUL
Reach Out To Me (Paper Boys Mix) ..... KAREN POLLACK
Philadelphia (David Morales Mix) ..... BROOKLYN FRIENDS
Nada Mas ..... XS
Fly To The Moon (Mood II Swing Mix) ..... INDIGO
Give Me Love ..... ALCATRAZ

continued on page 88

HOT TRACKS®

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The award-winning service that has given D.J.'s quality product for 14 years. **Hot Tracks**' can cater to any D.J., utilizing popular tracks from the Top 40, Hi-NRG, Urban, & Alternative genres of the dance music industry. This triple record set or single CD is released every 4-8 weeks & contains 8-12 mixes of current danc tracks from both the U.S. & abroad. A special issue that is associated with **Hot Tracks** is *The Very Best of Hot Tracks.*

STREET TRACKS

(Available on Vinyl or CD)

Street Tracks was created for those D.J.'s who play only the best in urban & street music. Material used is the laest in Rap, R & B, Hip-Hop, & Funk (as well as an occasional urban classic thrown in). As with all Hot Tracks mixes, these cuts are created by using the most advanced digital technology. The hottest editing techniques are used and most mixes have additional production as well. This is a triple record set or single CD that is released every 6-8 weeks.

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The service for D.J.'s who dare to play the new & different sounds in dance music. **Roadkill!** brings you the hottest underground dance tracks in the areas of Deep House, Industrial, Techno, Rave, & Alternative (along with some stuff they haven't thought of a name for!). Issued as a triple record set or single CD every 6-8 weeks, **Roadkill!** uses the same state-of-the-art digital mixing techniques as our other services, with additional production used on most tracks.

Roadkill!

(Available on Vinyl or CD)

The same quality & history that has made Hot Tracks' such a success, is applied to NRG For The 90's, but with the specialty D.J. in mind. Only the best Hi-NRG cuts found through either domestic or Import release are included. **NRG For The 90's** has won the best Hi-NRG remix service award for the last four years. NRG For The 90's is a single record set on colored vinyl released every 4-8 weeks.

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GREATEST SPORTS ROCK & JAMS

Among the top selling various artist compilations in the U.S. in 1996 were ESPN's "Jock Jams" and "Jock Rock" CDs. This next two-CD compilation, **"GREATEST SPORTS ROCK & JAMS,"** (also sold on TV) is definitely competition. And like ESPN's it also includes sound bites. Let the games begin. The line-up is:

DANCE JAMS:

Charge! ..... RONNIE NEUMAN
Get Ready For This (Radio Mix) ..... 2 UNLIMITED
Whoomp! There It Is ..... TAG TEAM
Pump Up The Volume ..... M/A/R/R/S
I Wanna Have Some Fun ..... SAMANTHA FOX
Everybody Everybody ..... BLACK BOX
The Wild Thing ..... TONE LOC
The Twilight Zone (Rave Edit) ..... 2 UNLIMITED
Wiggle It ..... 2 IN A ROOM
I'm Gonna Get You ..... BIZARRE INC. w/ ANGIE BROWN
The Power ..... SNAP!
Wild, Wild West ..... THE ESCAPE CLUB
The Addams Family: Main Theme (Vocal) .. VICTOR MIZZY
..... & HIR ORCH. & CHORUS

CLASSIC ROCK TRACKS:

Woodchopper's Ball ..... RONNIE NEUMAN
Sirius (Instrumental) ..... THE ALAN PARSONS PROJECT
(I Wanna) Be Like Mike (Original Version) TEKNOE
Celebration ..... KOOL & THE GANG
The Twist ..... CHUBBY CHECKER
The Clap ..... RONNIE NEUMAN
Rock & Roll Pt.2 ..... GARY GLITTER
Bullfight ..... RONNIE NEUMAN
Tequila ..... THE CHAMPS
Born To Be Wild ..... STEPPENWOLF
Hot, Hot, Hot ..... BUSTER POINDEXTER
Strikeout ..... RONNIE NEUMAN
Surfin' Bird ..... THE TRASHMEN
Shout ..... OTIS DAY & THE KNIGHTS
Louie, Louie ..... THE KINGSMEN
Willie & The Hand Jive ..... JOHNNY OTIS
Na, Na, Hey, Hey, Kiss Him Goodbye ..... STEAM
Macarena ..... LOS DEL MAR

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"The Chicken Dance" is also featured on Kames' GNP Crescendo album "Dance Little Bird," which includes "Alley Cat," another dance classic.

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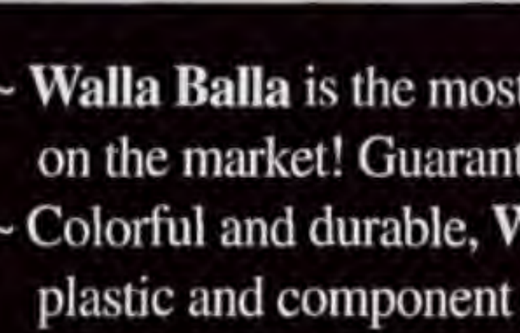

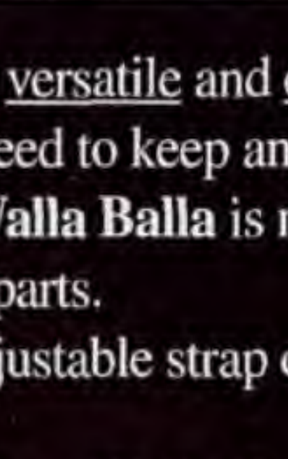

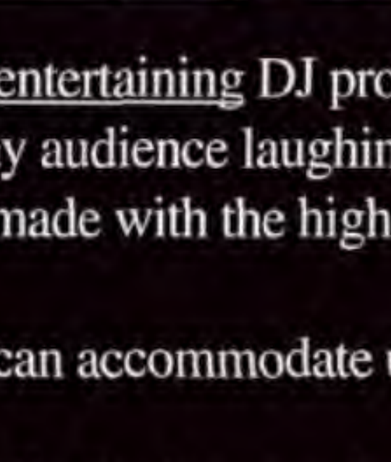

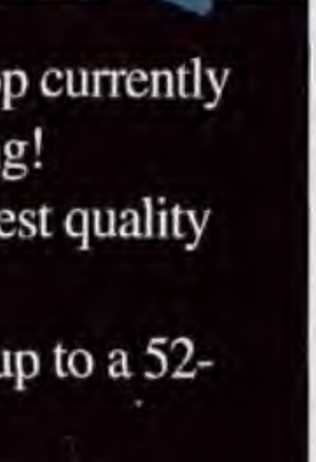

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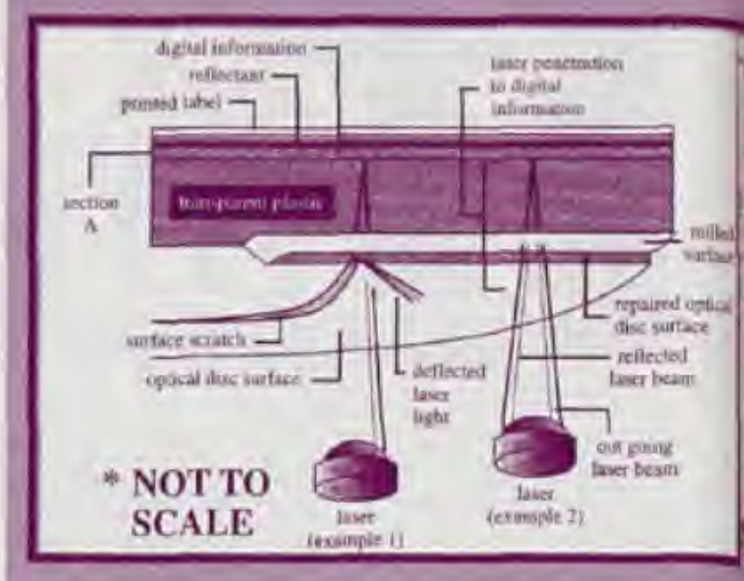

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Big variety in summer releases

By Shawn Miller

From mobile to club to radio and spanning every type of music genre, there are new releases to cover virtually every brand of DJ.

With the popularity of scratch DJs and radio jocks looking for cool music beds, **Wicked Mix** has been busy slamming out new *Raw Beats* issues to handle the demand. If you're new to *Beats*, here's the scoop. Each issue of *Raw Beats* is pressed on colored vinyl and as a single-record issue. Both sides of the issue are labeled with the title of the beat and the BPM. Each beat runs approximately three minutes and contains very little, if any, vocal.

The great thing about *Raw Beats* is, they work effectively for several DJ applications. For example, let's use a familiar beat like one MC Lyte used in *Cold Rock A Party*, the beat from the track *Upside Down* by Diana Ross. Since the beats are simply that, just beats, using a trusted 1200, scratch DJs can mix, match and seamlessly loop a beat for rapping over, performing a scratch mix, or as a familiar beat to bridge a mix from one song to another within the same BPM range.

Radio DJs have also found beats to be the greatest asset ever for getting listeners to pay attention to an announcement or promotional event. By using a familiar bed of music, such as the beats from *Rapper's Delight*, which is currently WAY overused by radio, the listener immediately, upon recognizing the music and anticipating the entire song to be played, will listen to the entire announcement through the duration of the music bed. Several stations have recorded bar and nightclub announcements using *Raw Beats* while others read traffic and weather reports over the easily recognized beats of *It Takes Two* by Rob Base. Sound familiar?

Mobile jocks are using the CD version (recently released) of *Raw Beats* as great voice-overs during contests, announcements or events. Your crowd, as do radio audiences, pays more attention when there's familiar music playing than if you're talking into a cold mic. Recently, three new *Raw Beats* issues have been released.

RAW BEATS ISSUE #27 was released around the same time as issue #28 and, like all *Raw Beat* issues, is pressed on colored vinyl. This issue has been dubbed "The Up Tempo Edition," since all the tracks are 116 BPM and higher. Beats on this issue are for DJs spinning the summer Miami old-school sounds. The issue includes beats such as *Me So Horny*, *Shake It*, *Whoomp! There It Is*, *Planet Rock*, *Brass Monkey*, *Push It*, *Boot The Booty* and many more. If you're looking for more old school beats, check out issue #17, #12 and issue #24 with beats you can't find anywhere!

RAW BEATS ISSUE #28 is the most current issue. This issue stays with the norm of beats ranging typically from 85 to 106 BPM. Beats on this issue include *Das Diggity*, *Music Makes Me High*, *Friend Like Me*, *Gangsters Make The World*, *R U Wit Me*, *If U Stay Suga Free* and many more.

Recently, with the invention of machines that allow a DJ to manipulate CDs the way he/she would work a record, the demand for *Raw Beats* to be available on CD has been overwhelming. Finally, the premier *Raw Beat* CD issue has become available.

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RAW BEATS PREMIER CD #01 contains all the beats from *Raw Beat* issues #12 and #24, for a total of 22 beat loops on one CD. The disc contains full track and BPM listings for simple cataloging. Radio DJs have also longed for this service to press CDs for the transfer to MiniDisc for use during commercials and talkover use. The beats on the CD also run approximately three minutes, mirroring the vinyl format. Beats on the issue include: *Between Da Sheets, Rapper's Delight, Genius Of Love, Got To Be Real, Flashlight, Brick House, Atomic Dog, Me Myself &I* and tons more. This issue is sure to be a huge hit, along with the 200-plus samples on CD this service provides.

With the current music trend being what it is (you figure it out), DJs are scrambling towards the classic tracks tucked away safely in their crates. Remix services like Ultimix, who produce the ***Looking Back*** series, have done an extraordinary job at releasing updated '97 versions, if you will, of classic tracks that have had crowds going crazy and DJs packing firearms to protect their copies. If you have no idea how this is possible, imagine playing an old '80s favorite like *Rock Me Amadeus* by Falco and halfway through the track that your crowd has been singing and dancing along to, in comes a Beatles riff, Aerosmith samples and just enough power to shake the room and turn heads directly towards the DJ booth. Can you say... MORE BOOKINGS? Anyone can go to a store and buy the same junk your crowd can hear at home. At your function they want to be entertained and hear something DIFFERENT! These issues will satisfy that hunger.

LOOKING BACK ISSUE #06 has just had its playlist finalized and is ready for manufacturing as this issue goes to press. Unfortunately, since the mixes haven't been completed yet, I can't comment on the issue. However, I can give you a look at the playlist. The issue contains: *Da Butt* - EU, *Stomp* - Brothers Johnson, *I Will Survive* - Gloria Gaynor, *Me So Horny* - 2 Live Crew, *I Want Your Sex* - George Michael, *Rump Shaker* - Wreckx-n-Effect and *White Horse* - Laid Back. This issue, as with all *Looking Back* issues, is pressed on two records or one CD. Each track runs from 4-8 minutes and contains full 32-beat breaks, intros and outtros. Just be sure and install an alarm system around this issue — someone will steal it!

POWERHOUSE CLUB CLASSIC #08 is hot off the wire and ready to go to the pressing plant. *PowerHouse*, unlike *Looking Back*, doesn't do an enormous amount of editing to the tracks. So if you're looking for something a little less wild with simple breaks and intros/outtros look no further. PowerHouse was made for you. The playlist on *Club Classic* #08 is as follows: *Copacabana* - Barry Manilow, *You Should Be Dancing* - The Bee Gees, *Jungle Love* - The Time, *I Didn't Mean To Turn You On* - Cherelle, *Fantastic Voyage* - Lakeside, *Last Night A DJ Saved My Life* - Indeep, *Midas Touch* - Midnight Star and just in case some 80's nut asks you to play it, *Party All The Time* by Eddie Murphy. It was a time before Rick James was put in the slammer and the world was so much simpler. Look for this issue release by the time you're reading this, pressed on two records or one CD.

ULTIMIX ISSUE #62 is fresh out of the plant and ready for the platter. This three-record ro one-CD issue has a little bit of everything for the club jock who needs dance, dance, dance and the mobile who needs dance, urban and something from the crate. Issue #62 begins with *Wanna Be* by The Spice Girls and has been divided into two separate mixes. The first mix uses the original radio version along with drum loops from C & C Music Factory

and Dougie Fresh, along with some well placed *I Wanna Be Your Lover* from Prince and Jody Watley's *Some Kind Of Lover*.

This transformation takes the 2 1/2-minute watery radio mix and electrifies it into a 6-minute work of art at 110 BPM. The second version of *Wanna Be* uses the motive-8 mix and adds *No Mercy* à cappella samples with congas and toms. Certainly not your mama's copy!

The next track was slated for the next *FunkyMix* issue, but who could wait to release this huge urban hit *Da' Dip* by Freak Nasty? This mega-booty track has been pumped full of Salt-N-Pepa beats and samples from The 69 Boyz. The next radio smash is *Love Fool* by The Cardigans which, until now, could never spin on a dancefloor. If you've been brave enough to attempt spinning the original, I hope you have major medical. The new Ultimix dance remix of this track spins at 111 BPM with THREE different drum loops and multiple st-st-stutter effects to drive 'em wild.

Next, fresh from the import, we've got a 124 BPM version of *She Drive's Me Crazy '97* by The Fine Young Cannibals. Using the Roger S. mixes, DJ Roach (please don't ask) remixes this with "don't stop" samples and moves the funky part of the song from the back to the front to fill your floor. The "I Can't Stop" verse is heavily inserted and repeated to cause some major dancefloor mayhem. Still want more retro? The issue also contains *Pump Up The Jam* by Technotronic. This major undertaking goes from 134 BPM to 114 BPM and back to 134 BPM simply to electroshock your crowd into losing their lunch. Mark Roberts re-edits this track with new import mixes and, as I mentioned, slowly brings the track to a grinding 114 beats before lifting the weights and racing back to 134 BPM, giving the DJ a chance to really be creative. Other tracks on the issue include: *Say If You Feel Alright* - Crystal Waters, *Discotheque* - U2, *Don't Speak* - Clueless and I, *I Know* - Rollin' Gear. Whew! My recommendation: This issue will be gone FAST! Don't waste time thinking about it; get it before your competition does!

Other issues to watch for are *X-Mix Urban 16*, a much anticipated *Rampage 09*, and several new *Megamixx* issues from MegaJam records. Also *Wicked Mix* Issue 45 is now available on CD for the first time as well as *The Best Of 1996 Megamixx* for urban megajocks.

To stay completely up to date on available remixes, past and present, and for the equipment you need to spin your remixes on, The Remix Warehouse & DJ Direct catalog is published every 4-5 weeks. To begin your free subscription, simply call 1-800-241-MIXX (US/CAN) or 770-446-5046 (international). E-mail is at: catalog@remix.com and fax is 1-800-7999-FAX (US/CAN) or 770-446-0747 (international).

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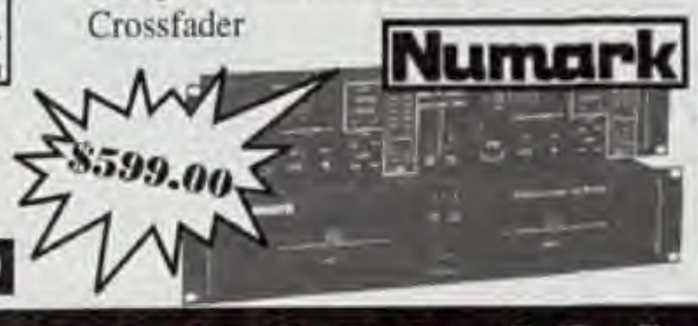

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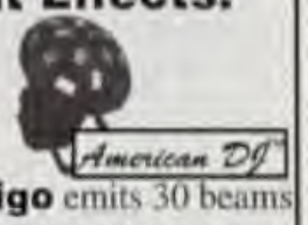

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DJ World '97

It was three days of fun and music for DJs and KJs who attended the third annual DJ World Show and Convention in Waterloo, Ontario, Canada (March 27-29). Highlights of the event included the North American debut of the UK interactive entertainment duo, Black Lace. Exhibitors and vendors of all types of equipment and DJ accoutrements were spread out over three floors, with seminars running non-stop throughout the day. After hours entertainment included several karaoke and interactive DJ contests plus demos of new dances. DJ World is produced by Segue Productions whose next event will be held at the Sands Hotel in Saskatoon, Saskatchewan November 14-16. for information call 519-740-0603 or e-mail: Jim@CanAmSegue.com (www.CanAmsegue.com).

Learning the Agadoo (top) as lead by UK interactive entertainers, Black Lace (bottom). Look for steps and instructions for the Agadoo in the next issue of Mobile Beat!

Co sponsors and promoters of the event included (l to r)
Front row: Bruce Keslar-N.A.M.E., Glen Murphy-Energy 108 Dance Radio, David Robertson-Segue Productions, Jim Griffin-Show Producer,
Center row: Mike Buonaccorso-Mobile Beat, The Mystery Blonde, John Rozz-Event host, Dennis Hampson-C.D.J.A., Dennis Eberts- Today's DJ,
Back row: Richard Gastmeier-ERG, Mike Pine-A.D.J.A., Gary Kassor-MEGA, Kim Groff-C.D.J.A.

more photos next page

Winner of the 1997 DJ World International Karaoke Host of the Year Award, Jim Johnson of Crystal Entertainment

We Work

Dancing, demos...

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Kissing Cards

GETTING GUESTS IN THE MOOD

BY DOUG DARRAH

We're all familiar with how guests will "clink" their glasses to get the newlyweds to kiss. Here's a great way to add to the fun and get a little self-promotion. Make yourself some "kiss rating cards" and have the guests score each kiss just like they would score a dive in the Olympics.

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BY DAVID KREINER

Retro Rules

Retro music clubs and music formatting is gaining popularity with DJs and nightclubs nationwide. Many clubs currently have a disco or retro ('70s and '80s) night at least once a week.

Recently, there has been a deluge of clubs supporting this format on a nightly basis. Clubs like Bell Bottoms in Atlanta, Eight Tracks at Pleasure Island in Orlando, Boogie Nights in Houston, and at Trios in Fort Lauderdale are playing an all-retro format 3-6 days a week.

Central to the format's success is the comfort level the audience has with the 10- to 20-year-old hits. Most of the music appeals to a much larger age group (21-45) and has a very strong female demographic. On any given night, there's a younger crowd that is just discovering this style of music and a 30-45 age group that grew up listening and dancing to it.

Dale Malone of Boogie Nights in Houston says, "We try to draw the older crowd that actually remembers wearing Nik Nik shirts, Angel Flight pants, platform shoes, and bellbottoms. We play on the biggest hits of the '70s and '80s — from the Bee Gees to Chaka Khan's 'I feel for you.' We maintain a lot of audience interaction with sing alongs, dances, games, etc. Our staff dynamics has the bar crew dressing like the artists and lip syncing and performing their hit songs twice an hour. This music has a very long shelf life and I see this format being strong for the next 2-5 years."

This format includes classic '70s disco, early and mid '80s funk and electro funk, early and mid '80s new wave, late '80s dance, and some clubs even play a dash of the 1960's classic party songs. Both MTV and VH1 have shows such as "The Big '80s," with David Cassidy as host. Dick Clark's "American Bandstand" reruns shows from the '70s and '80s in high weekly rotation. This affirms the format's national appeal, growth and acceptance.

There are dozens of cool multiple artist CD compilations with killer track listings which will make programming these nights even easier. Rhino records, the king of compilations, has "The Disco Years Vols 1-7," "Disco Hits Vols 1-5," "Billboard Dance '77-'80," "Club Epic" and "Club Columbia" on CBS, which includes some 12" versions.

For the '80s wave there is the "Richard Blade Flashback" series, volumes 1-6 and "Hit that Perfect Beat," volumes 1-2 on Oglio records, "Just Can't get Enough," volumes 1-15 on Rhino, "Living in Oblivion," volumes 1-6 and "Sedated in the 80's," volumes 1-4 on Capitol, are just a few great CDs available for a successful night of retro programming.

Although a fairly new edition to the clubs' nightly formats on a full-time basis, Mobile DJs enjoy playing this format every weekend in their playlists. Mobiles already know the power of playing all the "big hits." The success of this format is to play all upbeat, highly recognizable songs. The most important element is to keep it fun!

Retro Playlist Starters

The Obvious ones

1. Cheryl Lynn ..... Got To Be Real
2. Village People ..... Y.M.C.A., Macho Man...
3. Barry Manilow ..... Copa Cabana
4. Dazz Band ..... Let It Whip
5. Commadores ..... Brick House
6. Tom Tom Club ..... Genius of Love
7. Donna Summer ..... (all hits)
8. Chic ..... Good Times, Le Freak
9. Wild Cherry ..... Play That Funky Music
10. New Order ..... Bizarre Love Triangle

The Less Obvious ones

1. M ..... Pop Music
2. Tina Marie ..... Square Biz
3. Go Go's ..... All hits
4. Knack ..... My Sharona
5. Ready for the World ..... Oh Sheila
6. Thomas Dolby ..... Blinded Me With Science
7. Cameo ..... Word Up
8. Zapp ..... More Bounce
9. Prince ..... I Wanna Be Your Lover
10. Run DMC ..... Walk This Way

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Kramarik says the hottest market for the mobile suds pool is the college crowd. "We can do a foam party indoors or outdoors, so we promote it all year long." Kramarik says. The biggest burst of bookings comes just after spring-breakers return from Cancun or Florida. They experience foam parties there, and then call us for one here." Kramarik projects the foam party craze has at least a three-year lifespan, so the time to hop in is now.

His standard rate for a three-hour foam party, with sound, lighting and DJ, is $2,500. For more information on mobile foam parties, contact Bobby K. Entertainment, P.O. Box 937, Elmira, N.Y. 14609, or call (607) 562-8406.

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Who's No.1?

Look for info on the 3rd annual American DJ Awards in upcoming issues.

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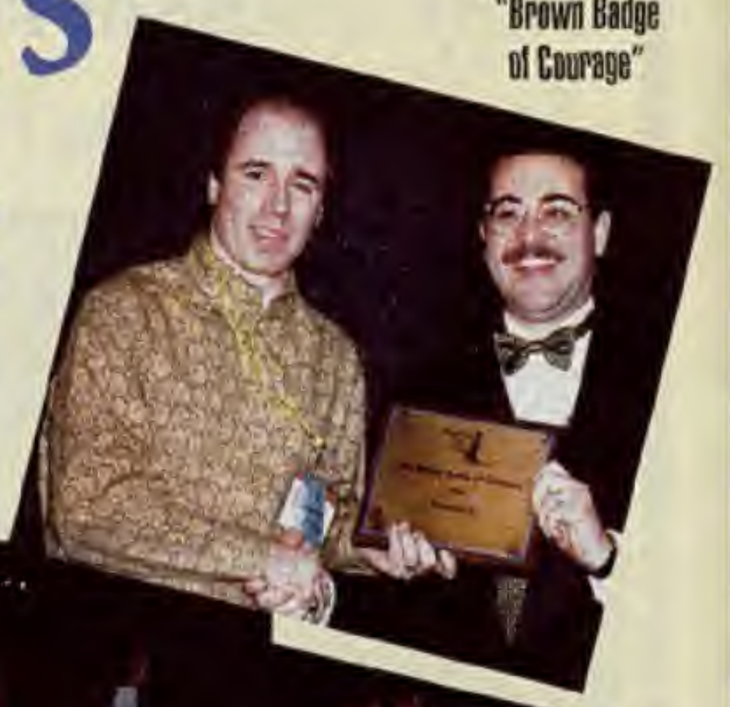

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KARAOKE

BY ROBERT TAYLOR

It's Showtime!

Sending new recruits into battle can be more stressful for you than for them

Previously, we discussed the interview process for DJs and KJs for your service and why their initial training is so crucial. Now it's time to take your fledgling hosts to a higher level of training and introduce them to the kind of interaction that will make them the mega hosts your clients will be fighting over.

The best way to help your new staffers mature into professional hosts is to send them out on as many gigs as possible. As you well know, training is a commitment that takes a substantial amount of time. You want that investment to start paying off as soon as you are confident with their work. So let's assume the folks you hired are all working out. Now it is time to give them more creativity and a little rope.

MOTHER HEN

This is the hardest hurdle for many operators. It's tough to let go and trust someone else to run YOUR show and be responsible for $20,000 worth of YOUR equipment (not to mention the clients and accounts). With proper attention to training, motivation and instilling the right work ethic, you can minimize the risk.

As with any business relationship, there needs to be a clear definition of the kind of interaction you are going to have with your employees. Some operators become close friends with their hosts. Others rule like Nazis. In my opinion, you have to strike a balance.

Out-to-lunch and out-of-touch is a personal vision that both scares me and motivates me.

Think of yourself more as a trainer and evaluator than as the best entertainer in your company. Do you really want to be 65 years old and be running from club to club, event to event, loading and unloading the equipment and performing yourself to death for a hip young audience that you can't relate to? Out-to-lunch and out-of-touch is a personal vision that both scares me and motivates me.

FOLLOW UP IS KEY

Follow up, follow up, and more follow up. The best way to evaluate the skills level of those in your employ is to ask a lot of questions and listen to the answers. If they are having any problems, or have questions, you need to get on it before you hear about it from a client. Make sure your hosts know what they need to in order to perform. Keep them informed about contests, promotions, new music, song books and other essentials. Ask them about equipment problems or missing music so you don't get caught off guard.

To get the firsthand story on how your people are doing, pop in, unannounced, at their shows. Use the opportunity to evaluate their strong and weak points for further training. Ask the club manager, as well as some of the regulars, if they have been enjoying the host's performance and why or why not. Too much negative feedback may be cause for concern.

CLIENT RELATIONS

Occasions may arise when there's a conflict between your host and the client. These situations can be most challenging because you end up in the middle. You may lose a good subcontractor, a good account, or both. Often times, the disagreement is based on a misunderstanding of how karaoke fundamentally works at that club. Start by educating club management so they have an understanding of what the host is trying to achieve.

Other times, friction results when a club owner lets their regular clients (the ones with the $400 weekly bar tab) become "co-managers" and gives them the authority to dictate how the DJ/KJ will do the show. This is a difficult situation.

To keep everyone happy, you may have to bite your tongue. Then explain the situation to your host and review the importance of juggling the regulars' requests with the majority of the clientele. It isn't easy, but all the management really wants is a smooth show with no complaints or gripes about the host. They want to keep their regulars' content and bring in new business. You want to keep the bookings you have and get more. Your hosts need to be sensitive to the politics and be willing to play the game, sometimes at the expense of their egos.

It's all quite simple. The best training you can give is: be kind and courteous. No attitudes! Being 65 and still singing George Michael songs may not be too stylin'... but you never know. I, for one, don't want to learn the hard way.

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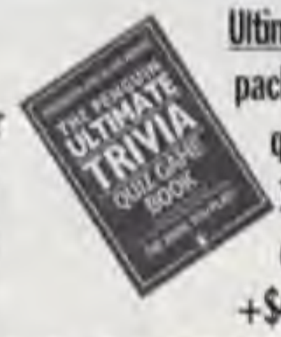

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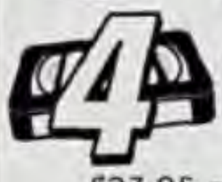

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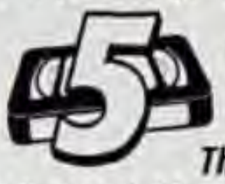

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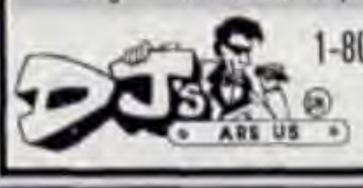

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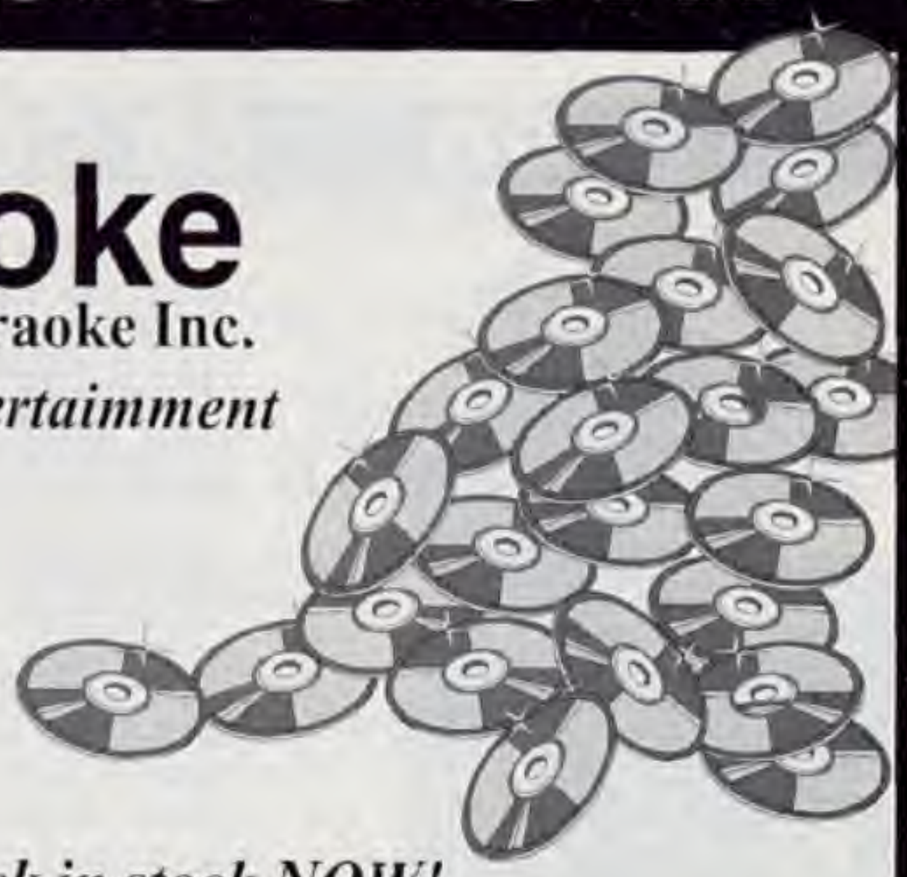

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DMA Top 50 Dance Chart

	ARTIST	TITLE	LABEL	BPM
1	FAITHLESS	Insomnia	Arista	129
2	MADONNA	Don't Cry For Me Argentina	Maverick	127
3	THE SPICE GIRLS	Wannabe (Remixes)	Virgin	125
4	STRETCH & VERN	I'm Alive	Strictly Rhythm	132
5	WHITNEY HOUSTON	Step By Step (Remixes)	Arista	125
6	FUNKY GREEN DOGS	Fired Up	Twisted	123
7	CJ BOLLAND	Sugar Is Sweeter	ffrr	129
8	U2	Discotheque (Remixes)	Island	127
9	MIGHTY DUB KATZ	It's Just Another Groove	Sm:)e	127
10	LIVIN' JOY	Don't Stop Movin'	MCA	130
11	FRANCE JOLI	Touch	Popular	131
12	TONI BRAXTON	Un-Break My Heart (Remixes)	LaFace	125
13	NUYORICAN SOUL	Runaway (Remixes)	Giant Step	128
14	3RD PARTY	Can You Feel It	DV8	128
15	MARK MORRISON	Return Of The Mack	Atlantic	98
16	BYRON STINGLY	Get Up (Everybody)(Remixes)	Nervous	126
17	WAY OUT WEST	The Gift	Deconstruction/RCA	135
18	CRYSTAL WATERS	Say... If You Feel Alright	Mercury	117
19	PORN KINGS	Up To No Good	Submarine	128
20	BT/ TORI AMOS	Blue Skies	Perfecto	128
21	CHER	Paradise Is Here (Remixes)	Reprise	125
22	ROCKELL	I Fell In Love	Robbins	135
23	LE CLICK	Call Me	Logic	128
24	LISA STANSFIELD	People Hold On '97	Arista	130
25	KATALINA	Sonic Groove	Thump	127
26	GINA G	(Ooh Ahh) Just A Little Bit	Warner Bros.	131
27	THE BRAXTONS	The Boss	Atlantic	124
28	ARTIE THE 1 MAN PARTY	Mami	Scotti Bros.	123
29	KRISTINE W	Land Of The Living	Champion	Various
30	QKUMBA ZOO	Child Inside	Arista	128
31	SABELLE	One O'Clock (Remixes)	Work	127
32	KENNY G	Havana	Arista	121
33	CHAKA KHAN	Never Miss The Water	Reprise	123
34	REAL MC COY	One More Time (Remixes)	Arista	132
35	HANNAH JONES	No One Can Love You More	Ariola Dance	128
36	LATIN THING	Latin Thing	Ariola Dance	130
37	DOLCE & GABANA	Music (Remix)	Popular	128
38	NO MERCY	Please Don't Go (Remixes)	Arista	122
39	GLORIA ESTEFAN	I'm Not Giving You Up	Epic	130
40	JAMIROQUAI	Cosmic Girl	Work	119
41	FINE YOUNG CANNIBALS	She Drives Me Crazy	ffrr / UK	124
42	OUTTA CONTROL	Sinful Wishes	Interhit	132
43	DOC MARTIN	Free	Moonshine	130
44	TROPICANA	La Tropicana	ffrr	127
45	REEL II REAL	Jazz It Up	Strictly Rhythm	126
46	RU PAUL	Little Bit Of Love	Rhino	128/126
47	ROBERTS & SUMMER	Whenever There Is Love	Universal	128
48	BLONDE AMBITION	Live To Tell	Interhit	139
49	K5	Passion	Robbins	121
50	GISELE JACKSON	Love Commandments	Waako	126

Take my bride, PLEASE!

The two things DJs like to swap are business cards and nightmare stories... Here are a few tales overheard at the Mobile Beat DJ Show and Conference in January.

HAPPY DAY? INDEED

Last year we had a wedding couple that was downright nasty. They didn't even invite their own parents to the wedding and had no bridal party (I assumed because of a lack of friends). Upon arrival, the bride instructed the DJ to treat the day as if it were a picnic, not a wedding. She gave him strict orders to play nothing danceable and told him to put his microphone away. Within 20 minutes after finishing the meal, all 25 guests (friends of the groom) had left. That was the only time during the whole ordeal that the bride seemed pleased.

SOME GIRLS DON'T WANNA HAVE FUN

Then there was the time just before a reception when the photographer, caterer, banquet manager, and DJ met and agreed to testify on each other's behalf if the newlyweds initiated formal complaints or legal action against any of them.

The caterer had been instructed to use 8-foot rectangular linens on 6-foot round tables. The banquet manager was ready to lock the door before the guests arrived because the newlyweds had dodged his attempts to get paid in advanced as per the contract. The photographer refused to load film until he had cash (not credit card or check) in hand.

When the bride and groom arrived, the disgruntled workers met them at the door and said, "Show me the money!" As the guests were parking their cars, the bridal couple peddled donations until they had enough to get the "party" going.

CLARENCE OR ANITA?

Several weeks after her reception, a bride called the DJ service threatening to sue if he didn't pay her $5,000—which was 10 times what the DJ charged. Her first complaint was that the DJ played "Love and Marriage" by Frank Sinatra during the background music set. As a Christian, she found this horribly offensive, as the song is the "Al Bundy (from 'Married With Children') theme song."

She also accused the DJ of getting stinking drunk while on the job and trying to kiss her. As she backed away "in horror," he allegedly stepped on her dress causing "irreparable damage," which she claims ruined her $4,000 wedding dress.

The newlywed claimed she had suffered severe emotional distress from the whole ordeal and expected compensation. The DJ in question (who shall remain nameless) has been a successful DJ for 12 years and hosts a syndicated radio show. Who do you think the judge will believe?

STIFFED... AND KNEW BETTER

At one recent reception, it was painfully clear that the bride was not happy. She was not enjoying her guests, or any of her wedding professionals. She continually complained about the food not being hot enough, the champagne glasses not being chilled, the room temperature too cold, the photographer was taking too many pictures, the video lights were too bright, and on and on and on.

She went to the DJ more than 10 times to complain that her song requests were not being played. Each time, the DJ showed her the list that she provided and indicated that the current song was from that very list.

Halfway through their last dance, the bride suddenly left her husband on the dancefloor and exited abruptly. She returned a short time later and whispered something to her husband. They both walked out. They stood by their car arguing (in plain view of the guests) for at least five minutes and then drove away without a single goodbye to their parents or guests.

When the DJ tried to get paid by the father of the bride, he pulled out his checkbook to indicate that a check had been mailed 10 days earlier. However, it was made payable to another DJ company! The DJ's protests were dismissed by the father who asked not to be bothered any further. On cue, the photographer and videographer vowed not to turn over any pictures or film until they were paid their balance in cash! Seeing this, the catering director then tried to get paid his $5,000 balance. The father of the bride offered the same excuse. The catering manager immediately called the hotel manager and security. Within 10 minutes, all of the room reservations for the reception were cancelled. Security personnel escorted the disgruntled family members and surprised guests off the hotel property!

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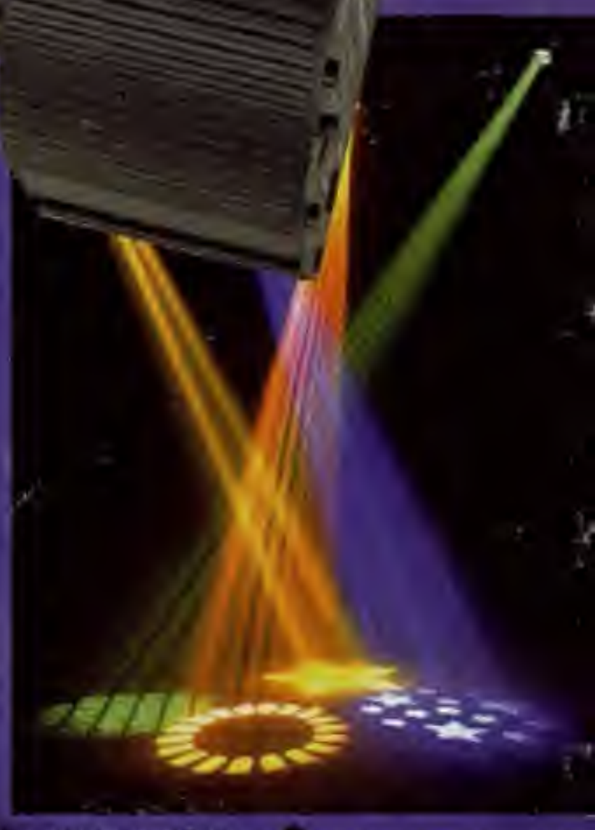

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